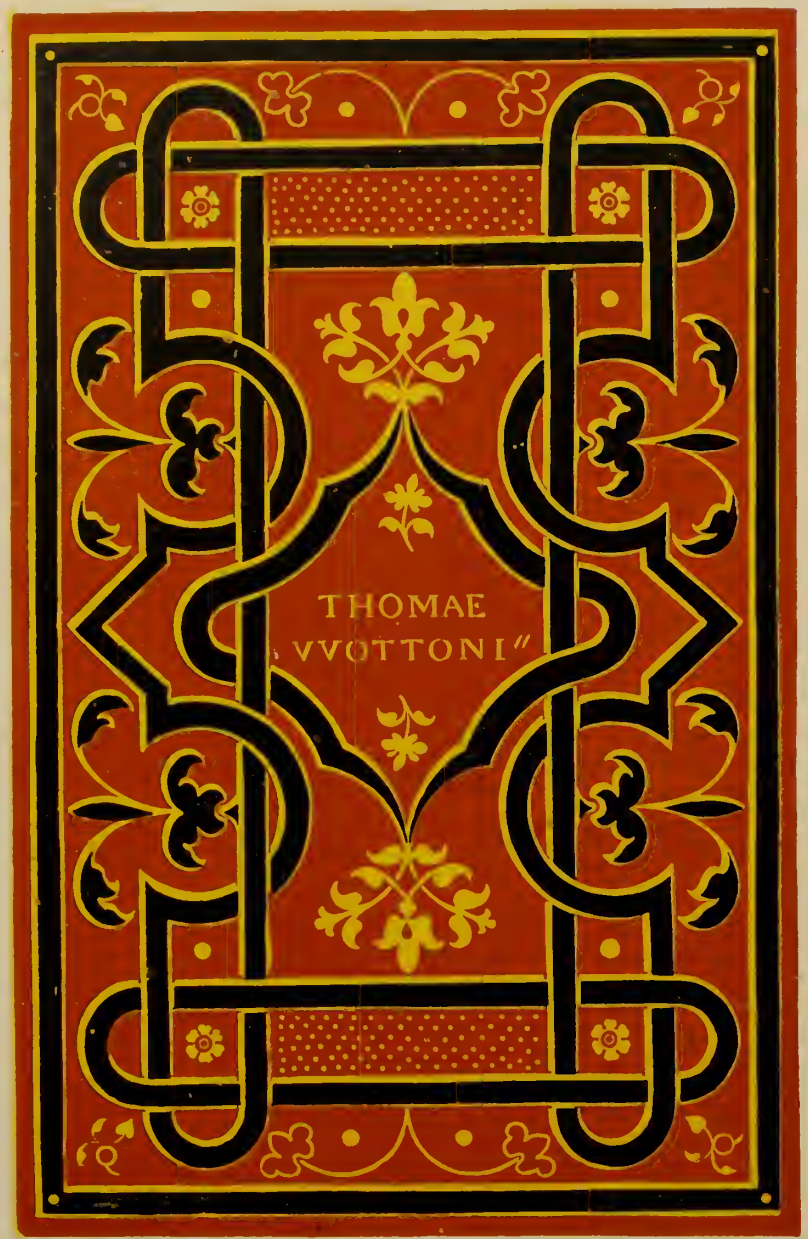
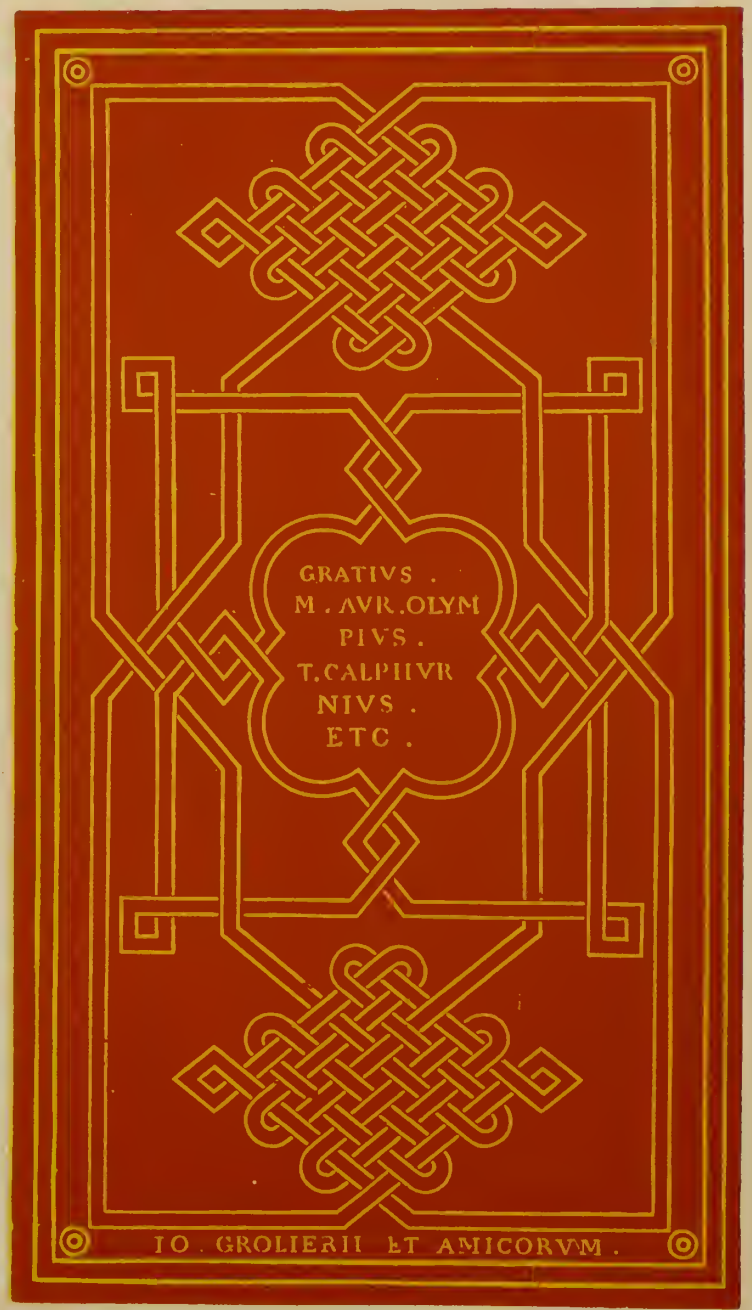
MARCUS·W·CRAHAN
NON SOLUM NOBIS
LA ILLAH IL'ALLAH

Digitized by the Internet Archive
in 2015

https://archive.org/details/encyclopdiaoforn00shaw_0





SPECIMENS OF BINDING.

THE ENCYCLOPÆDIA OF ORNAMENT

ILLUSTRATED BY A SERIES OF FIFTY-THREE PLATES OF IRONWORK, LACEWORK, AND NEEDLEWORK, TAPESTRY, STAINED GLASS, BOOKBINDINGS, TILES, PANELS, SCREENS, ETC.

BY HENRY SHAW, F.S.A.

Edinburgh

JOHN GRANT

31 GEORGE IV. BRIDGE

1904

PREFACE

BEFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The Author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be obtained by an opportunity of studying from the original themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural

objects have been copied with classical elegance; but in the Middle Ages and Oriental examples we find a profusion of ornamental detail, rich in invention, of a grotesque and fanciful nature. At the period of the Renaissance, the elegant taste of the ancients was blended with mediæval richness and Eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth; for florid ornamental architecture in buildings of the same period; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the Middle Ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c.; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire; carvings in wood and panels of the fifteenth and sixteenth centuries; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris; ornamental drapery, velvet hangings, etc., from designs of the fifteenth century; lace and needlework of the seventeenth; bindings of books of the sixteenth century; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

LIST OF PLATES

PLATE

The Title, taken from a binding in the possession of George Lucy, Esq., of Charlecote, Warwickshire 1

Ante-pendiums, or Altar Cloths, of the date of about 1500, taken from Churches in Italy. These draperies, generally made of rich velvet or brocades, were used for the decoration of the altars in the churches of the Middle Ages 2

Arabesque on the lining of a door in the Palace of Heidelberg 3

Pattern of Grolier Binding; and another formerly belonging to Thomas Wotton, in the British Museum 4

Two Patterns of Grolier Binding in the British Museum 5

Cover of a Book, taken from Erasmus on the New Testament, in the possession of Mr Pickering 6

Bosses from Southwell Church, Nottinghamshire, and from the Passage leading from the Cloisters of Westminster Abbey 7

Capital of Pilasters in the Temple of Eleusis at Athens 8

Capital from the Lady Chapel of Lincoln Cathedral 9

Capital from Lincoln Cathedral, and from the Library and Chapter Room of Southwell Church, Nottinghamshire 10

Capitals and Entablature from the Façade of the Certosa di Pavia 11

A Centre Ornament, from an Engraving of Israel van Mecheln 12

A Circular Ornament in the possession of Thomas Willement, F.S.A., date 1570. This is executed in a soft metal, similar to that used for printing type, and may have been the original design for the interior of a tazza, so frequently found among the utensils displayed on the sideboards of the gentry in the 16th century 13

Drapery from a Picture of the Virgin and Child, by Cima da Conegliano, in the Louvre at Paris 14

Ewer, from the Collection of Mr Frisson, Languedoc 15

A Finial, from Lincoln Cathedral 16

A Frame, from a Drawing in the British Museum 17

Designs by Hans Holbein for Goldsmiths' and Jewellers' Work, taken from a very interesting series of Drawings by Holbein in the British Museum. Additional MS. 5308. These afford many excellent hints for modern jewellery, and might readily be adapted to numerous purposes 18-19

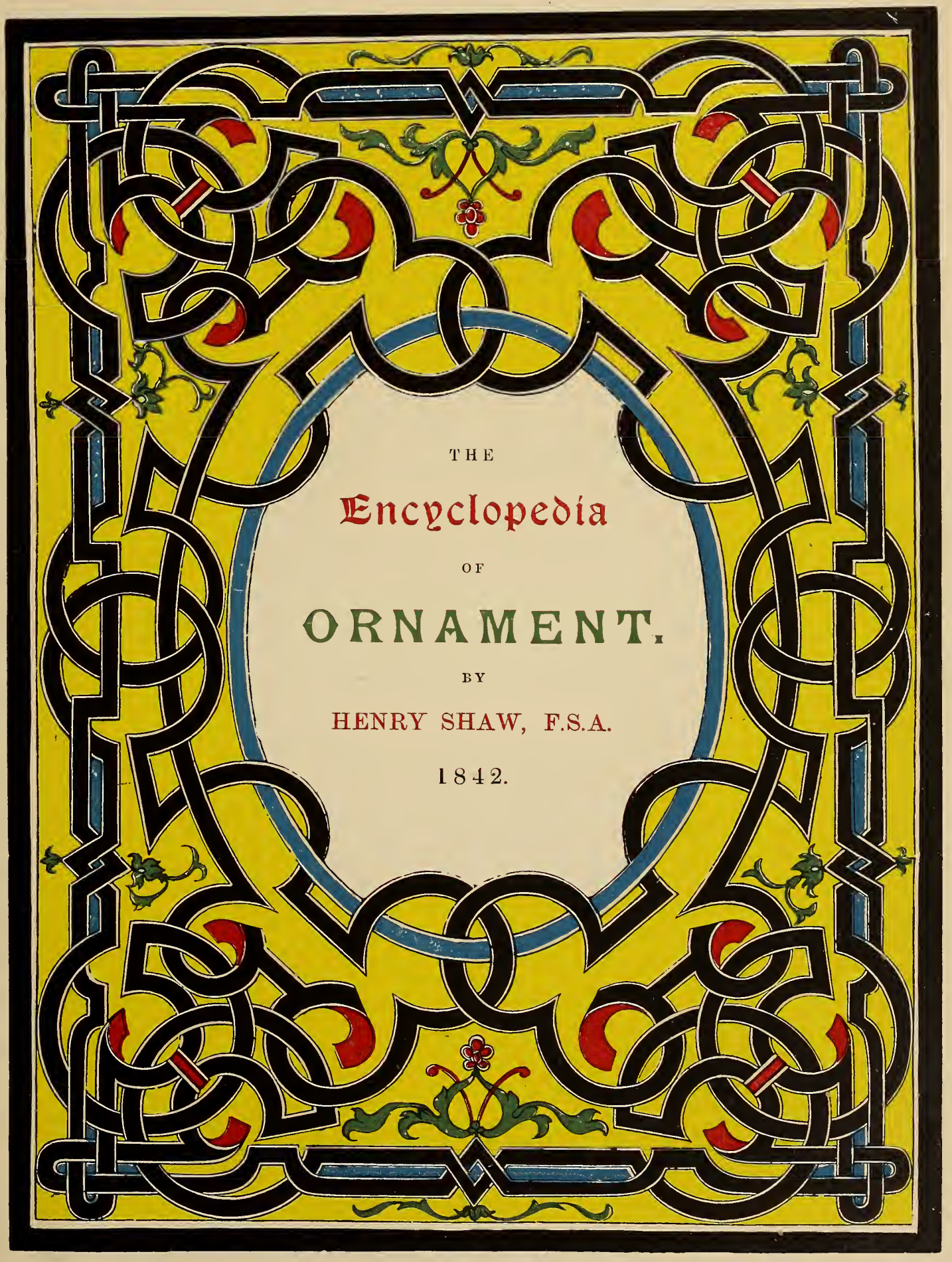
Velvet Hangings. These hangings are composed of crimson velvet and gold thread . . 20

Velvet Hangings at Hardwicke Hall, Lancashire, a seat of the Duke of Devonshire . . 21

Iron Work from one of the western doors of the church of Nôtre Dame, Paris. These doors exhibit, it is supposed, the finest examples of wrought iron of the 13th century. The hinge selected is one out of ten, each displaying considerable variety in design, combined with the most admirable execution 22

PLATE

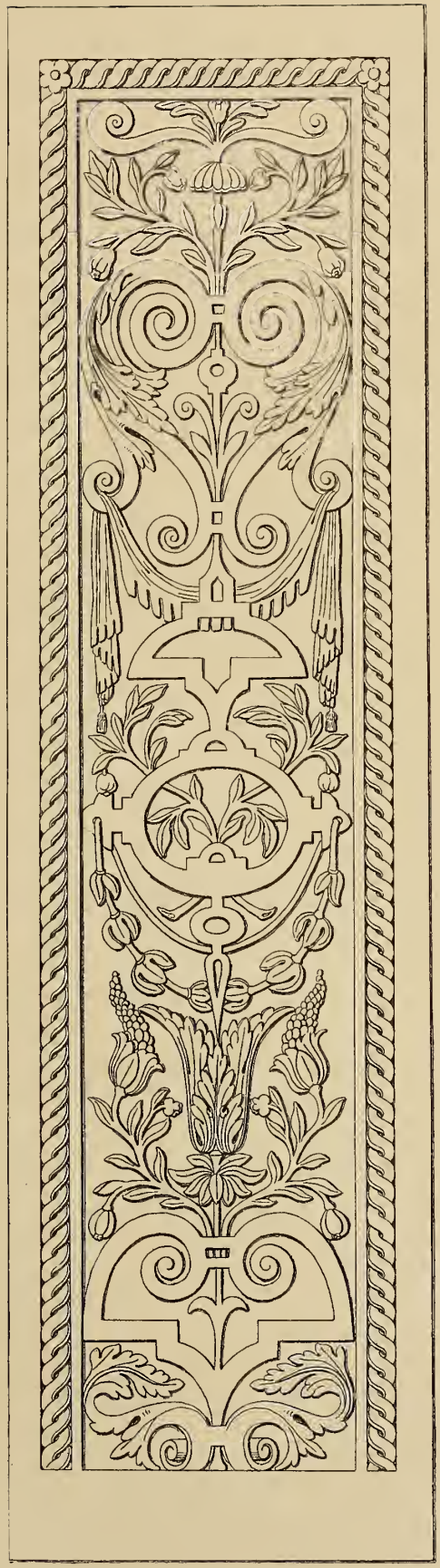
Key-stone, and Ornaments round a Capital, in the church of Pont de l'Arche, Normandy . 23
Patterns of ancient Lace-work, from engravings of the date of 1601 24-25
Needlework from the tester of a bed at Levens Hall, Westmoreland, the seat of the Hon. Col. F. G. Howard 26
Wall Ornament on the Tomb of Ibrahim Aga, at Cairo 27
Ornament from the soffit of an arch in the Galilee of Durham Cathedral . . . 28
Ornaments in stone, from Southwell Church and Furness Abbey 29
Ornamental Tracery, from the Abbey of Jumieges in Normandy 30
Ornaments on the Box containing the Seal of the Royal Hospital of St Catherine, Regent's Park 31
Ornaments on an ancient chair in St Mary's Hall, Coventry 32
Ornaments carved in wood at Hildesheim and Salzwedel 33
Ornamental Carvings in Wood 34
Ornaments from the Palace of Heidelberg 35
Coloured Ornaments from the monuments of Sophia and Maria, daughters of James I., and from that of the Countess of Oxford and family in Westminster Abbey. These ornaments are carved in low flat relief in alabaster, the raised parts being gilt, and the spaces between filled in black 36
Ornaments of the beginning of the 17th century, containing a panel with a shield and coronet, and two inlaid ornaments 37
Heraldic Panels, in the possession of Thos. Willement, F.S.A. 38
Panels in Marble, from the Façade of the Certosa di Pavia 39
From a Picture by an early German painter of the date of 1472 40
From a painted Screen in Worstead Church, Norfolk. This screen is one of the most interesting examples of painted architecture in England 41
Pendants from St Stephen's Chapel, Westminster 42
Three Sides of a Pilaster in the cloister of St Sauveur at Aix in Provence . . . 43
Designs for Plate, from a very valuable collection of drawings by Van Swol, in the Print-room of the British Museum 44
Border of Stained Glass in the Royal Abbey of St Denis, near Paris 45
Stained Glass in the possession of Thomas Willement, F.S.A. 46
Stained Glass from Canterbury Cathedral 47-48
Stained Glass from Salisbury Cathedral 49
Stained Glass from the Chapter House of York Cathedral 50
Stained Glass from Southwell Church, Nottinghamshire 51
Stained Glass from the church of Altenberg, near Cologne 52
Stained Glass from the sacristy of the cathedral at Chartres 53
Stained Glass from the entrance to the sacristy of the Cathedral at Chartres . . . 54
From Stained Glass, and from Needlework. The stained glass from the beautiful window recently erected in St George's Church, Hanover Square, and formerly in the Cathedral at Mechlin 55
A Staircase, from a drawing in the possession of C. J. Richardson, Esq., F.S.A . . . 56
A Design for Tapestry, from a drawing in the possession of C. J. Richardson, Esq., F.S.A. . 57
Painted Tiles from the Chapter House, Westminster. From drawings by L. N. Cottingham, Esq., F.S.A., at whose suggestion this beautiful floor was uncovered, Jan. 1st, 1831. One quarter only of each figure is given to allow room for four varieties . . . 58
Painted Tiles from Great Malvern Church, Worcestershire 59

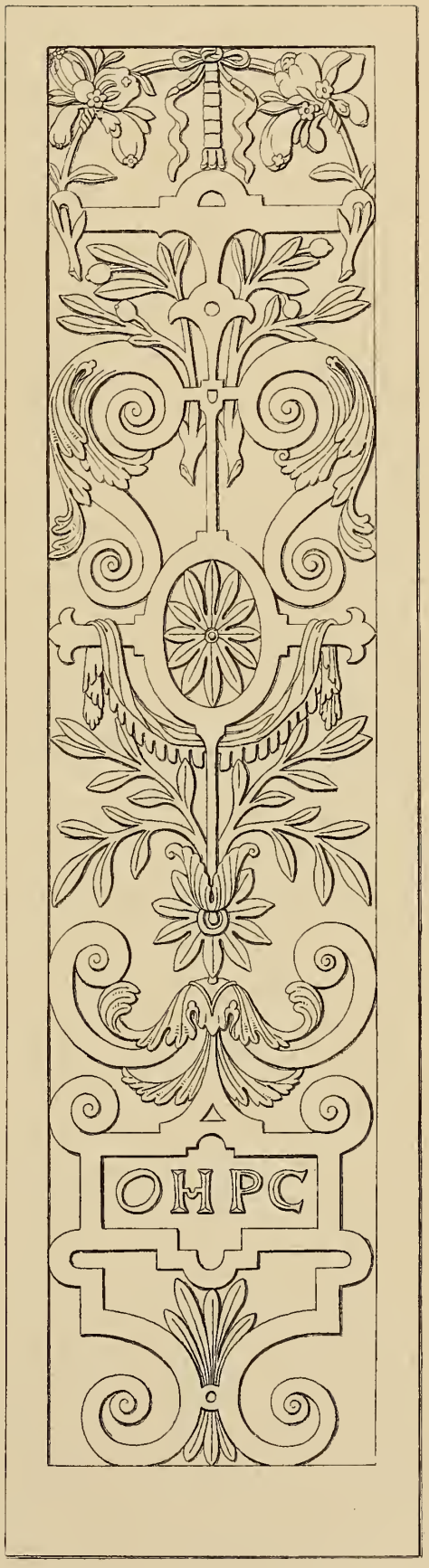

THE
Encyclopedia
OF
ORNAMENT.
BY
HENRY SHAW, F.S.A.
1842.

Date about 1500.

ANTE-PENDIUMS.

Date 1540

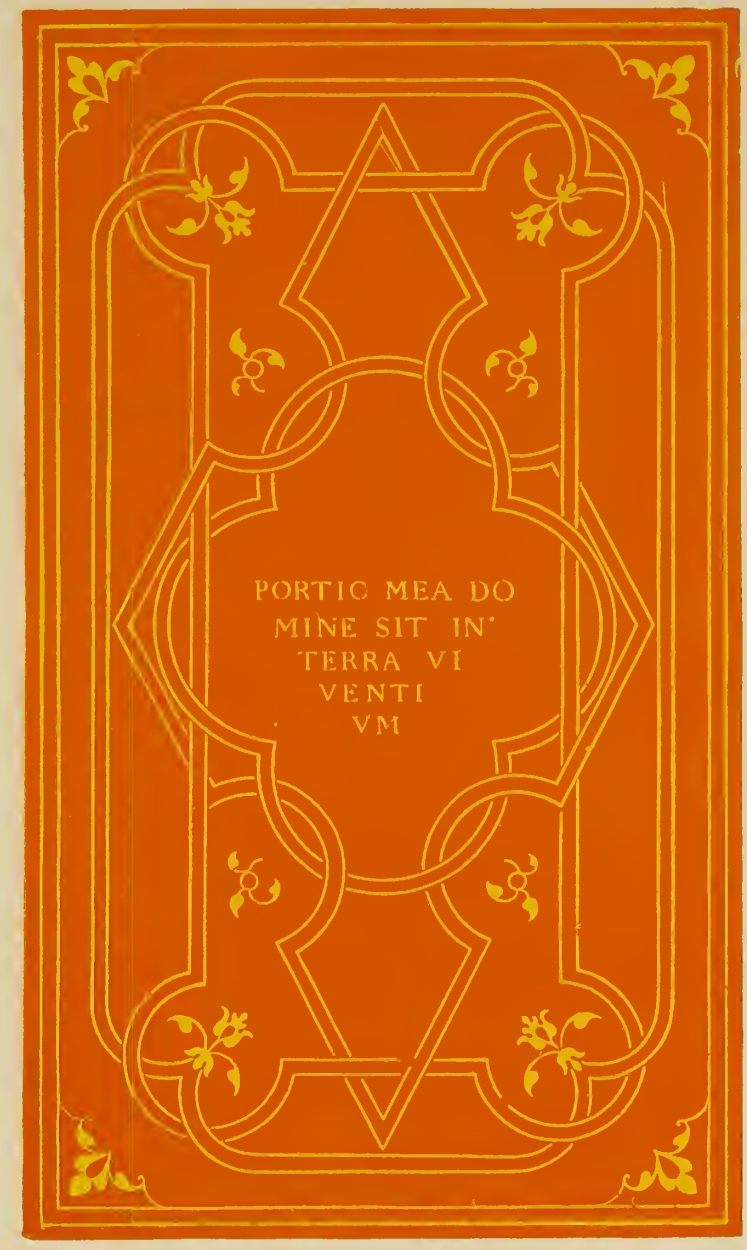




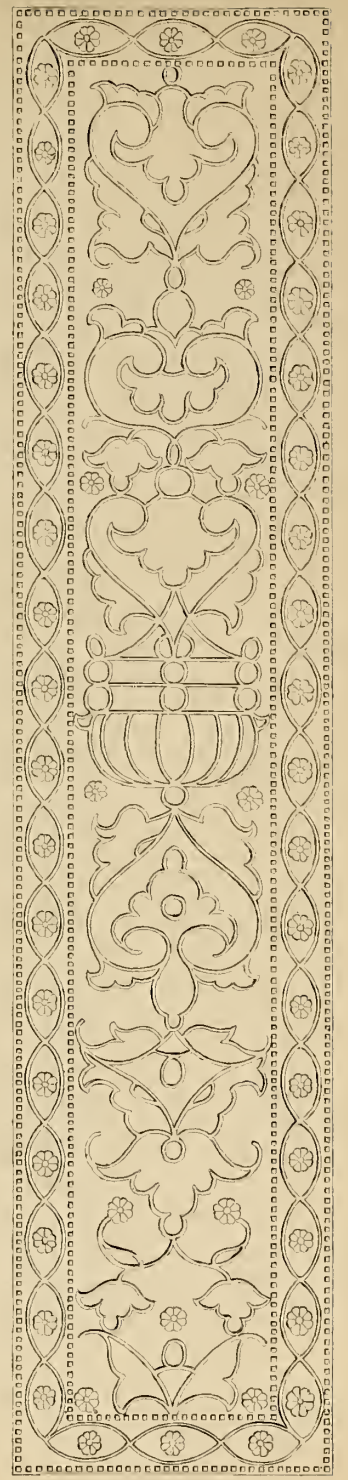
ARABESQUE ON THE LINING OF A DOOR.

Palace of Heidelberg

Date, 16th Century.

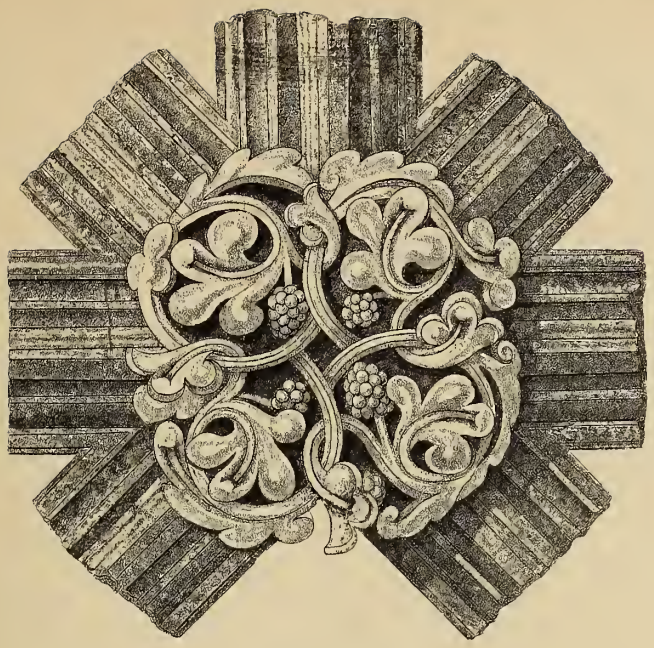


SPECIMENS OF BINDING.

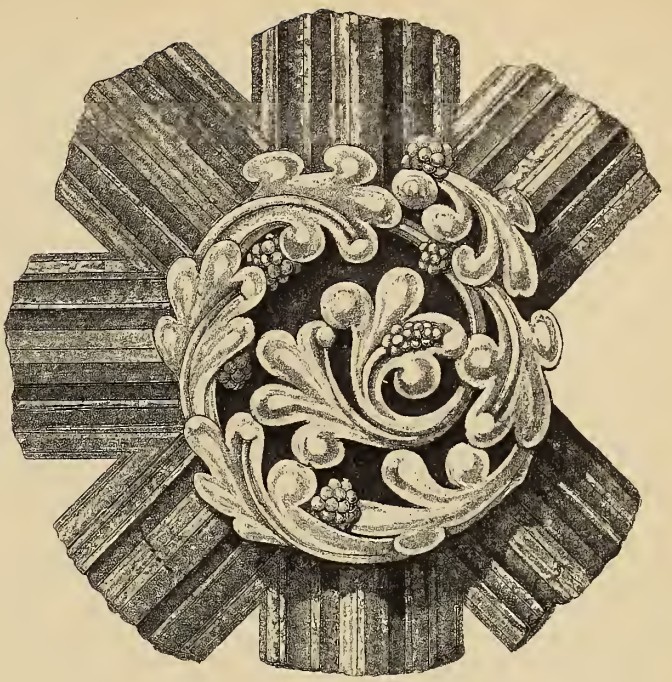


Date the latter part of the 13th Century.

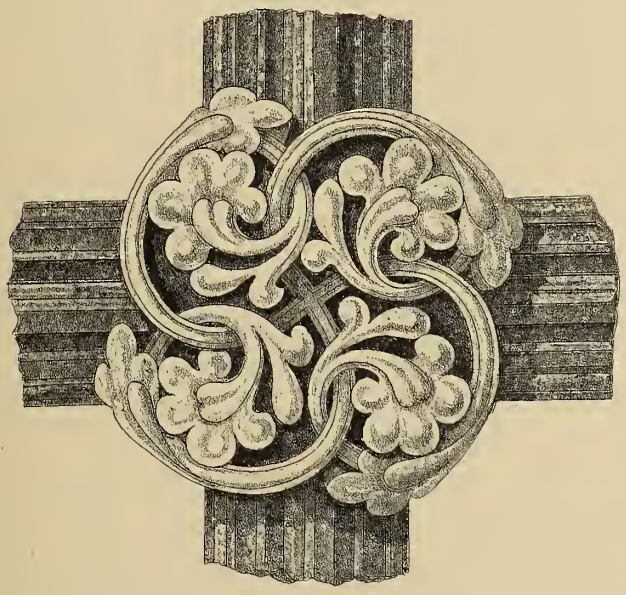
1.



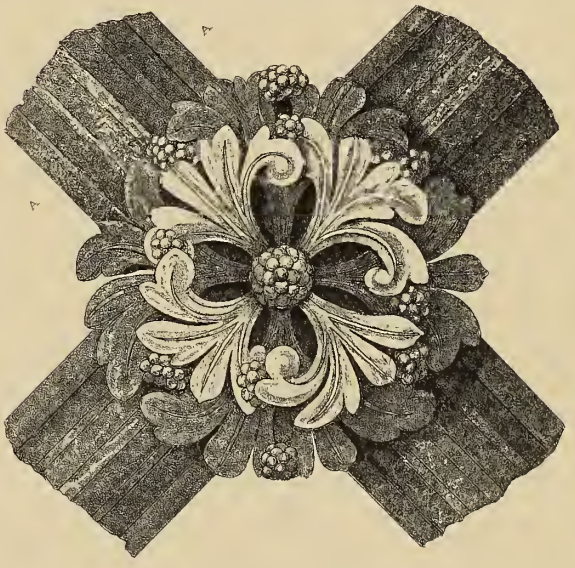
2.



3.

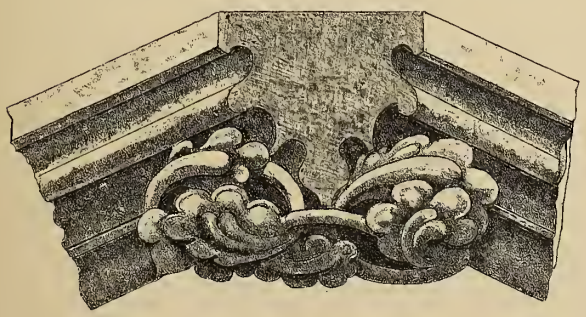


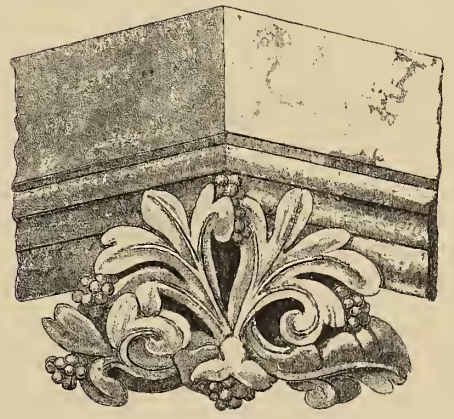
4



Section at A.A.

Section.





Nos 1, 2, 3, From Southwell Church, Nottinghamshire.

No 4. From the passage leading out of the Cloisters into the Chapter House, Westminster Abbey.

Drawn & Engraved by Henry Shaw.

Front.

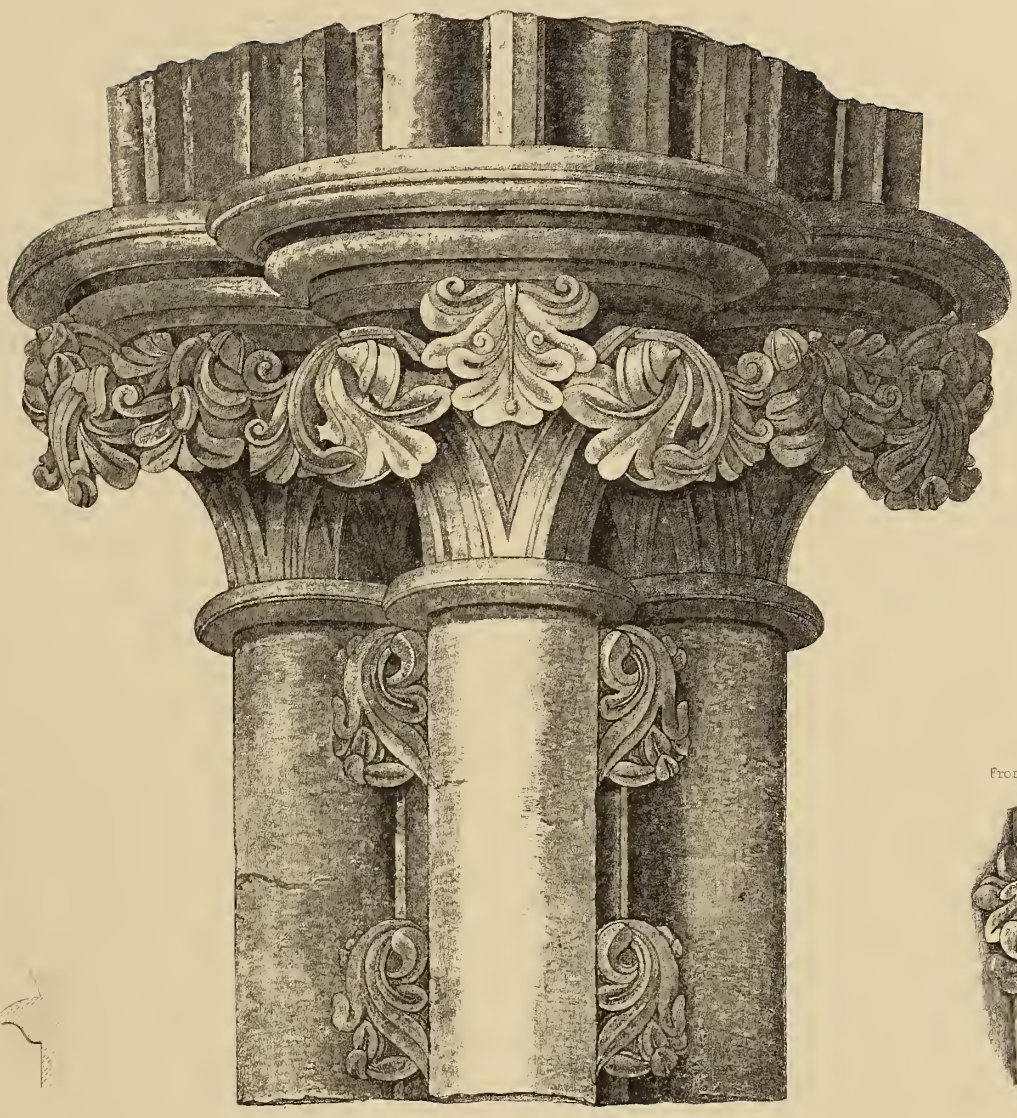
Side.

Scale 1 2 3 4 feet

CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

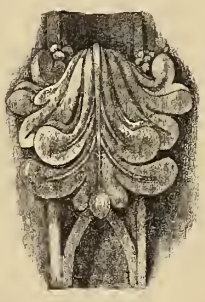
Drawn & Engd by H. Shaw

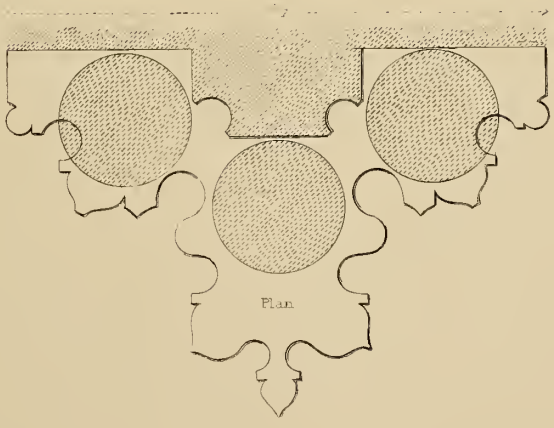
Date the latter part of the 13th Century.



Mouldings of the Capital

Front of the Flowers





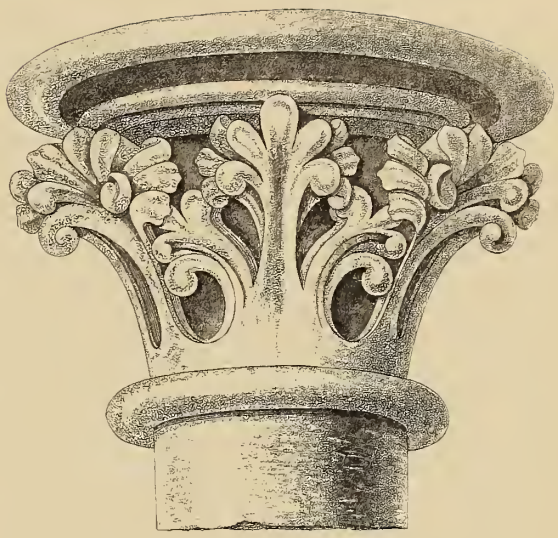
Plan

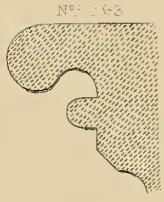
From the Holy Chapel Lincoln Cathedral

Date the latter part of the 13th Century

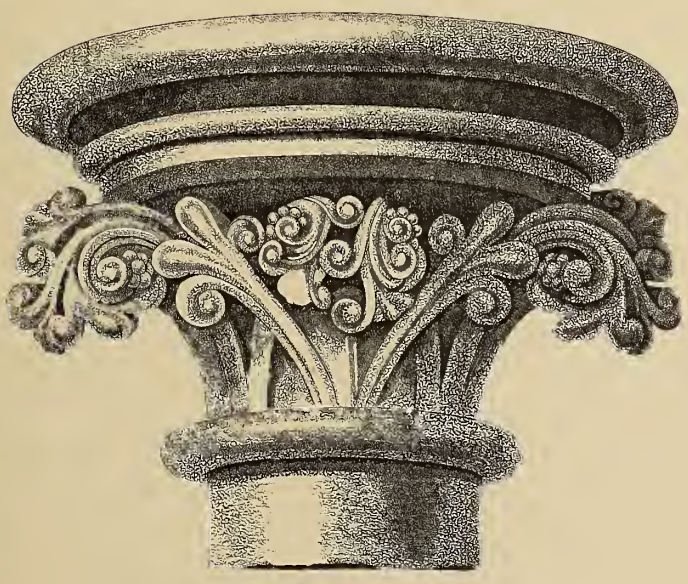
1

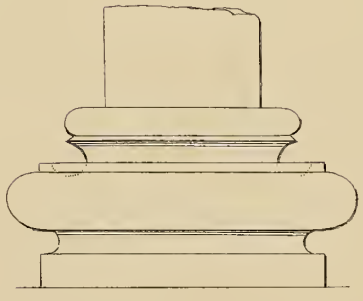
2





Mouldings of Capitals





N°1. From Lincoln Cathedral. 2 & 3. From the Library & Chapter Room, Southwell Church, Notts.

Drawn by Henry Shaw.

CAPITALS AND ENTABLATURE IN MARBLE.

from the Facade of the Certosa di Pavia

Date the beginning of the 16th Century.

From an Engraving by Israel Van Meeken. Born Died 1503.

Date 1670.

SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of Thos Willement F.S.A

Drawn & Engraved by Henry Shaw

Date the beginning of the 15th Century.

DRAPERY,

From a Picture in the Louvre,

by Cima da Conegliano

¼ size

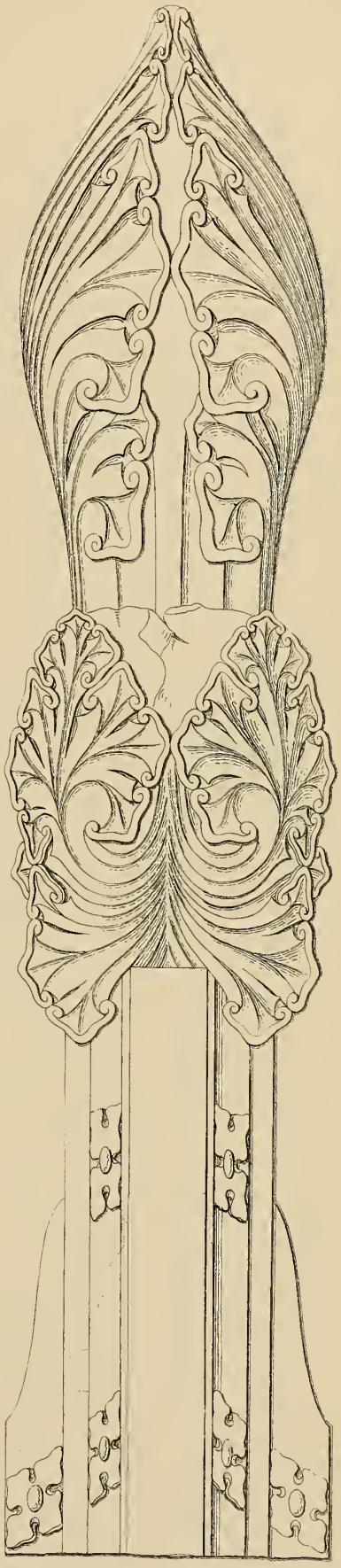
EWER.

From the Collection of Mons^{r} Trisson Languedor

Date - the beginning of the 17th Century

J. Grieve Lithog. Nicholas Lane, London

Date the latter part of the 14th Century.



A FINIAL.

From Lincoln Cathedral.

FROM A DRAWING

in a M.S in the British Museum

Royal M. S. II b. 40

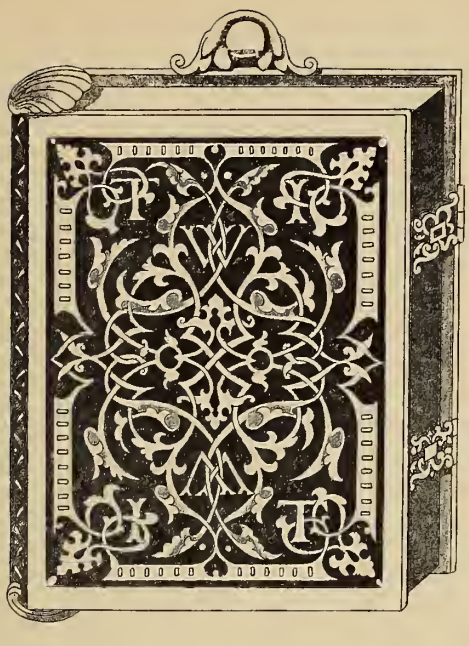
Date the beginning of the 16th century

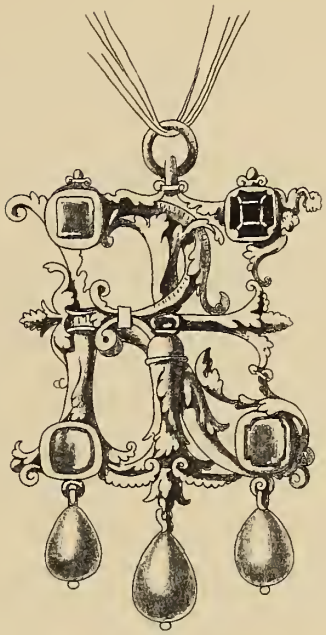
DESIGNS FOR GOLDSMITHS WORK,

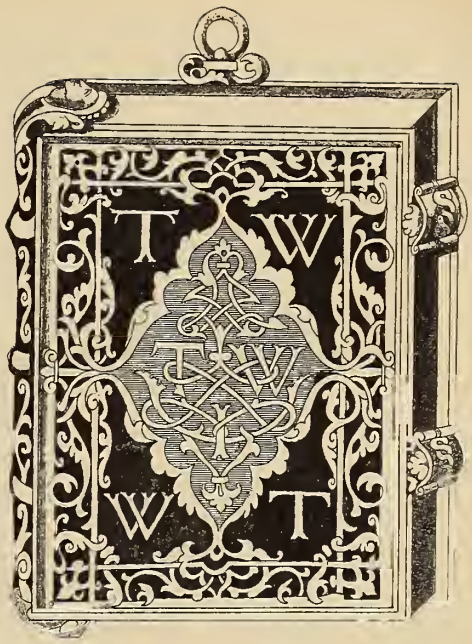
by Hans Holbein,

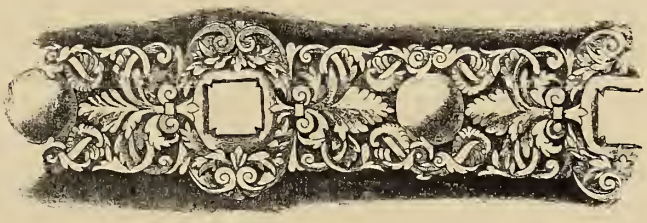
In the British Museum, Additional M. S. 5308.

Date the time of Henry 8th









DESIGNS FOR GOLDSMITHS WORK,

by Hans Holbein,

In the British Museum, Additional M.S. 5308.

Date, the end of the 16th Century

FROM VELVET HANGINGS,

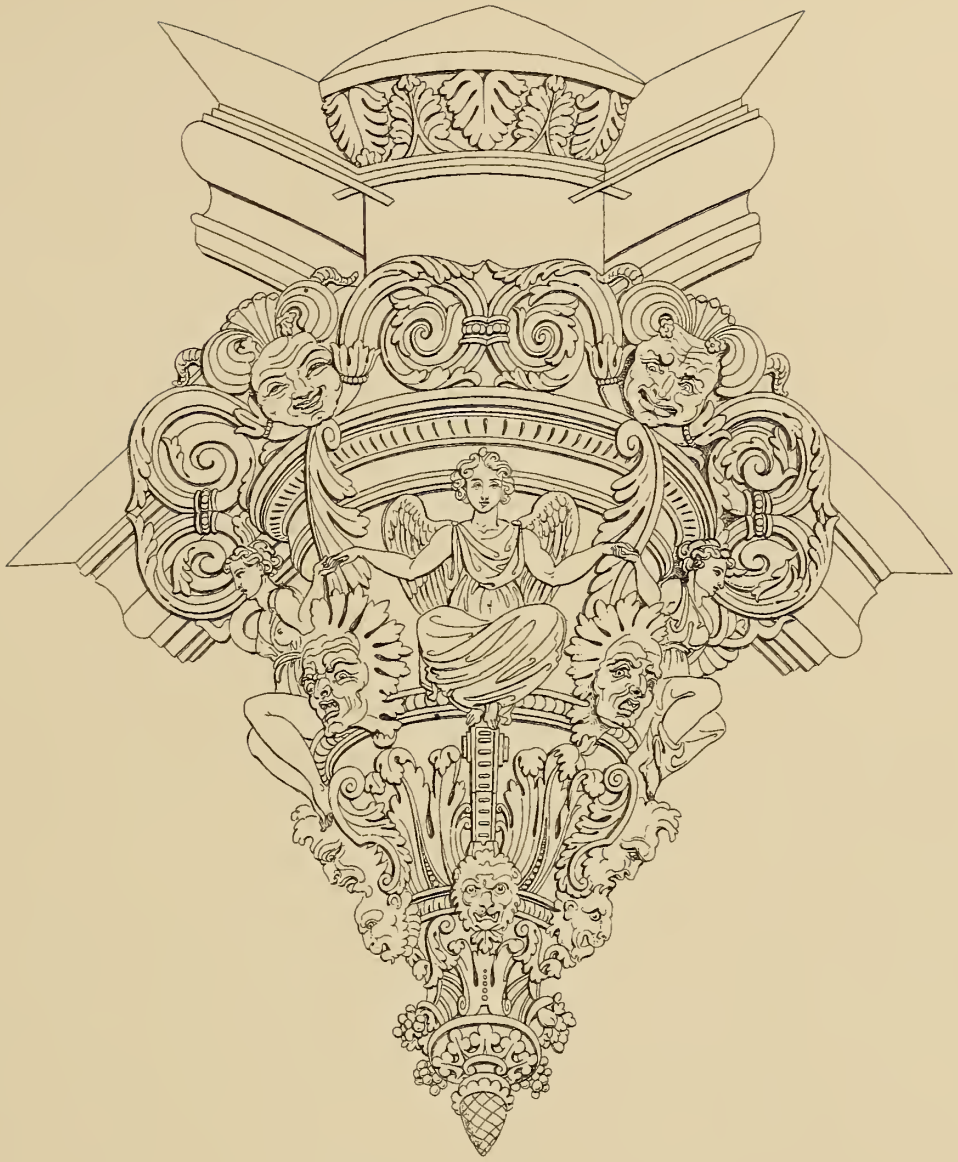
At Hardwicke Hall Derbyshire

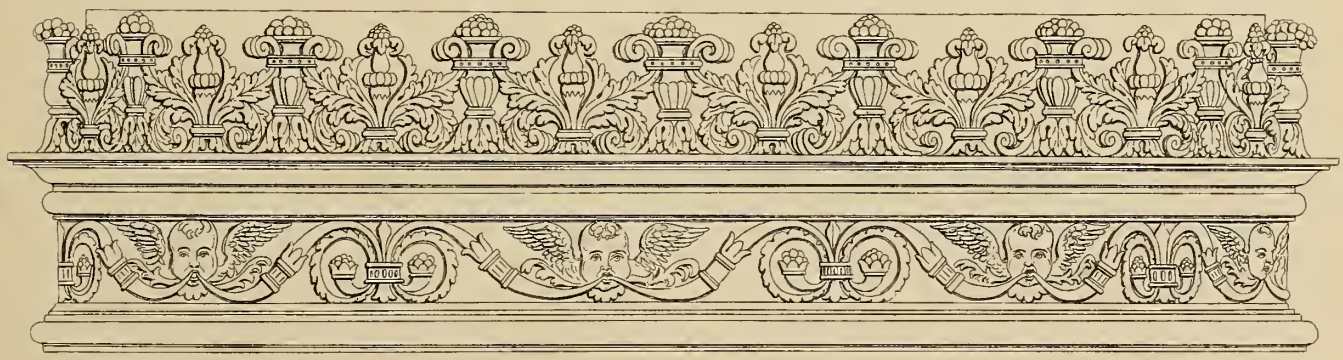
Date the 15th Century.

IRON WORK.

From the Door of Notre Dame Cathedral, Paris.

H Shaw

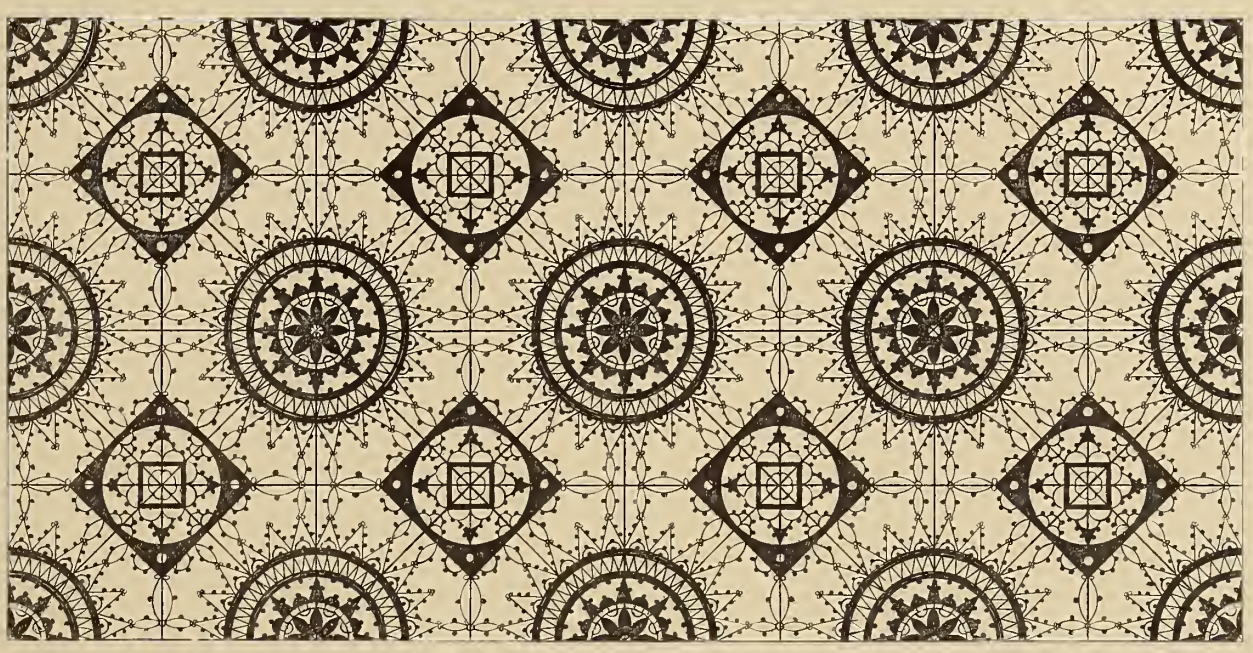


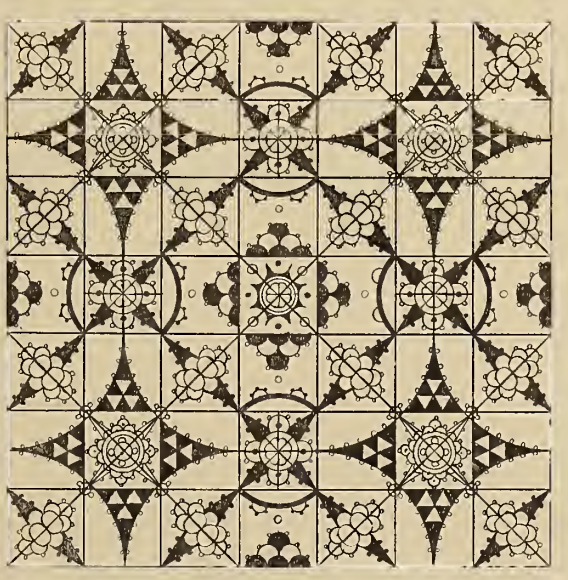


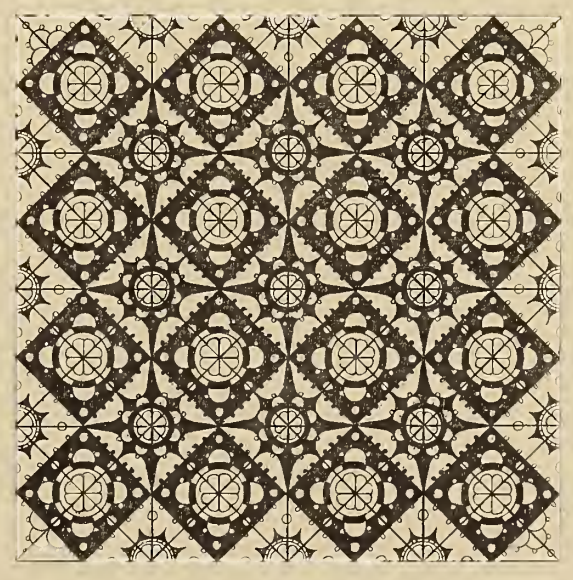
KEY STONE & ORNAMENTS

round a Capital in the Church of

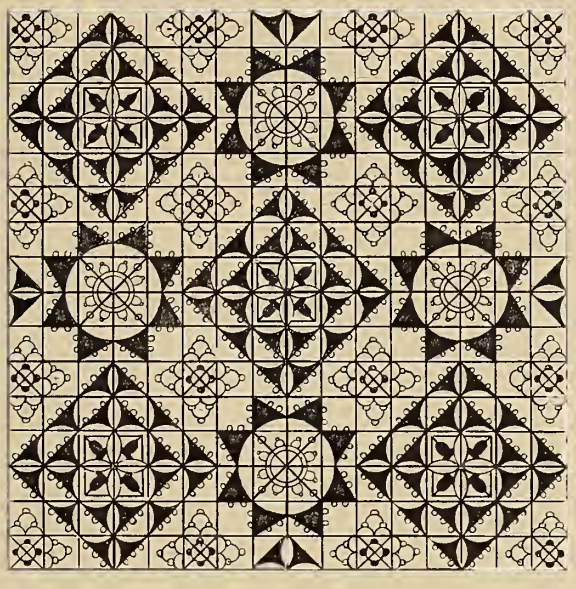
Pont de l'arche Normandy

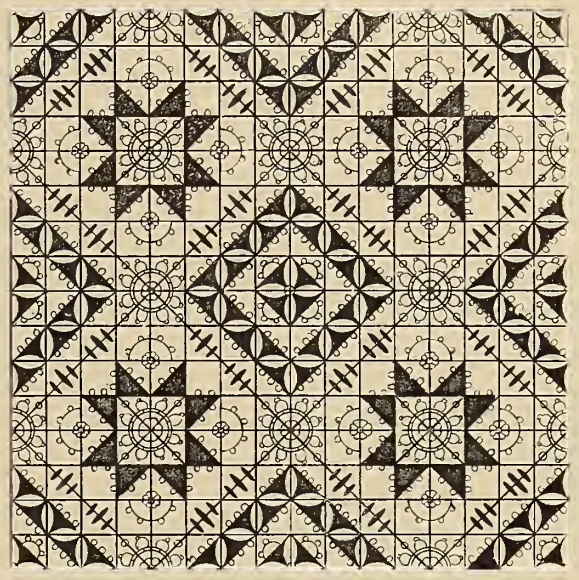


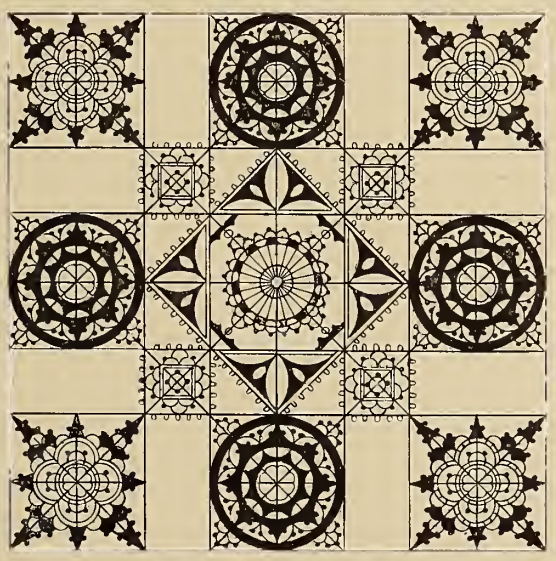


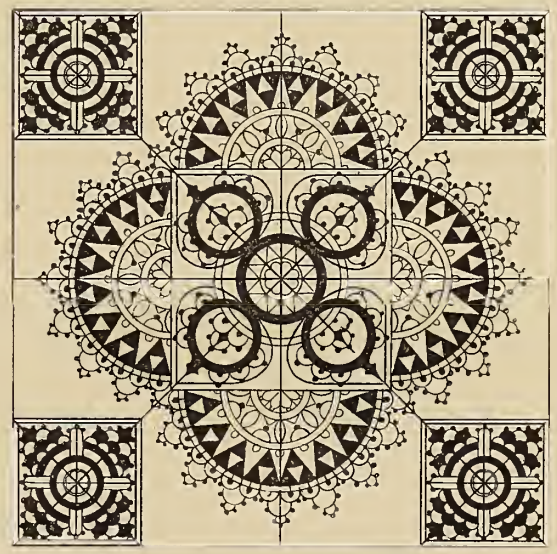


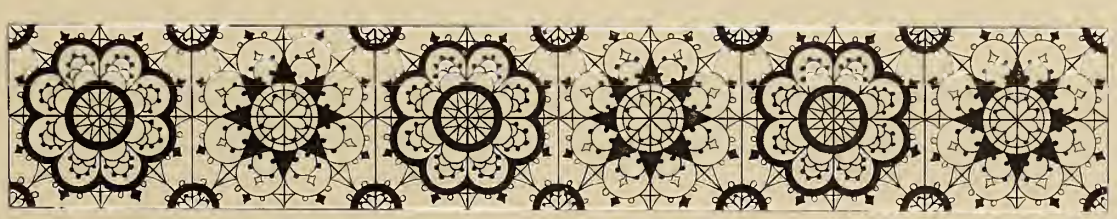
ANCIENT LACE WORK.











About 1650.

NEEDLEWORK.

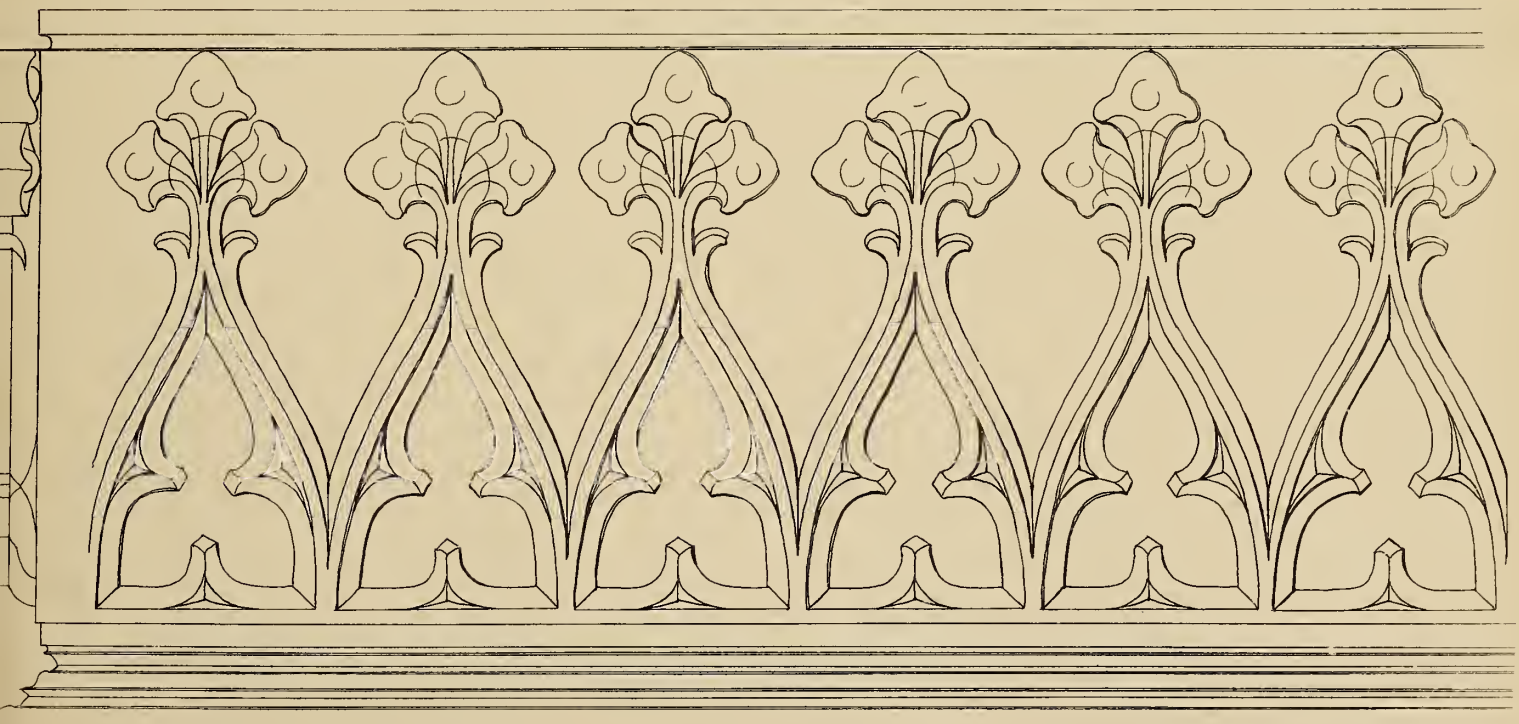
O R N A M E N T .

From the Galilee of Ely

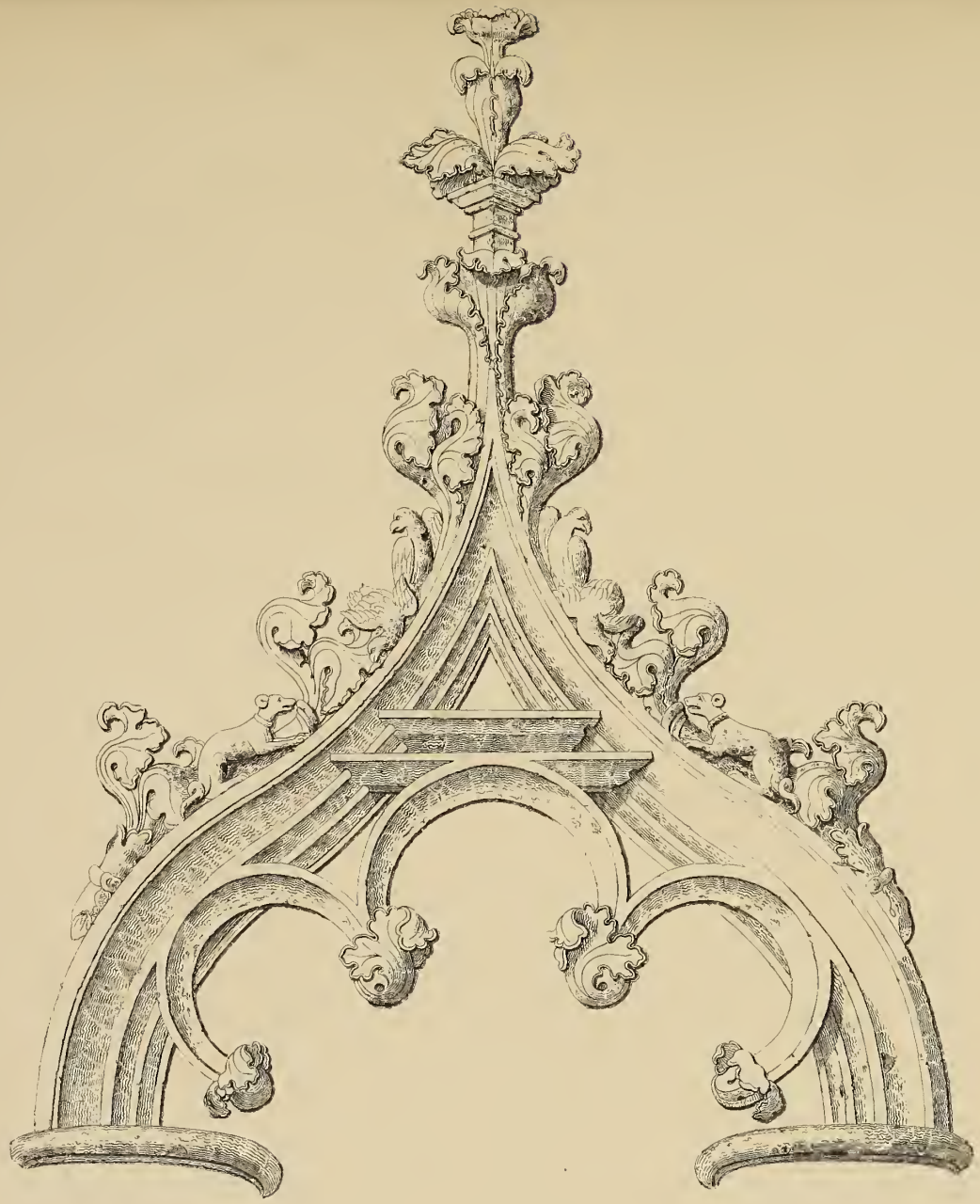
Cathedral

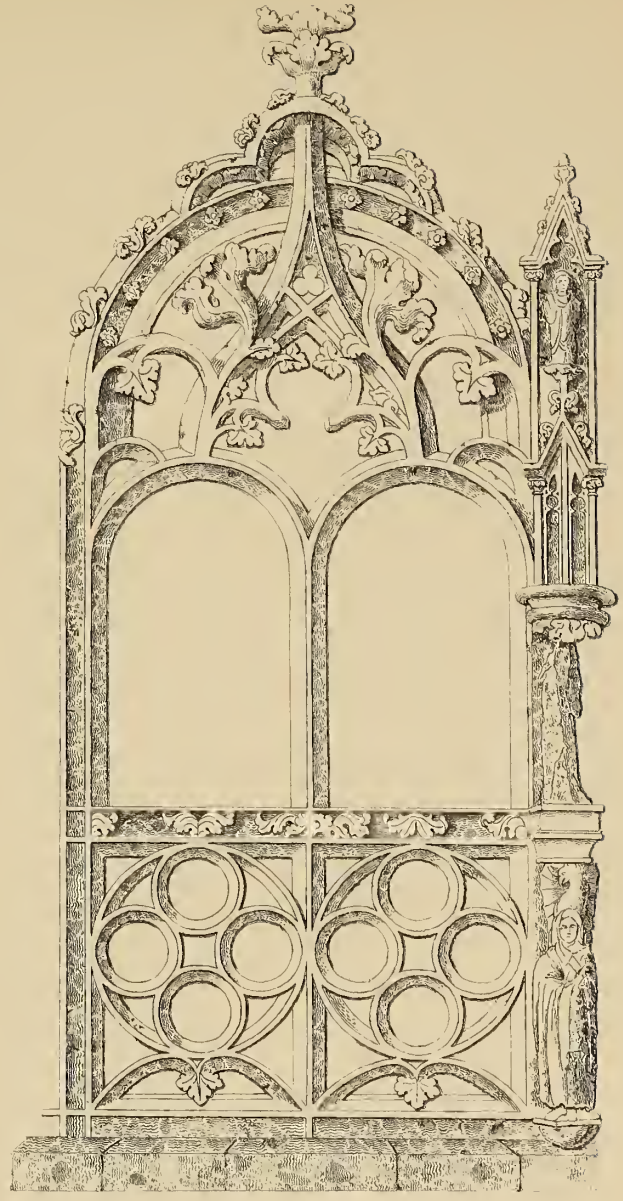
Date the end of the 12th Century

Date the beginning of the 15th Century



N.º 1. From Southwell Church — 2. From Furneſs Abbey.

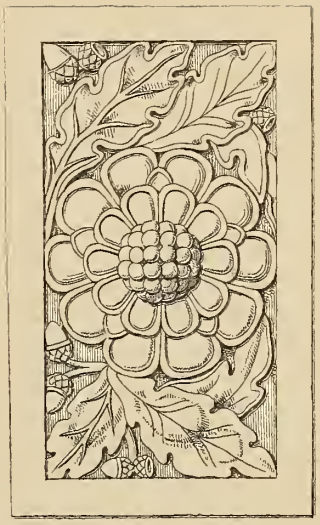




FROM THE ABBEY OF JUMIEGES,

in Normandy

Date the latter part of the 15th Century

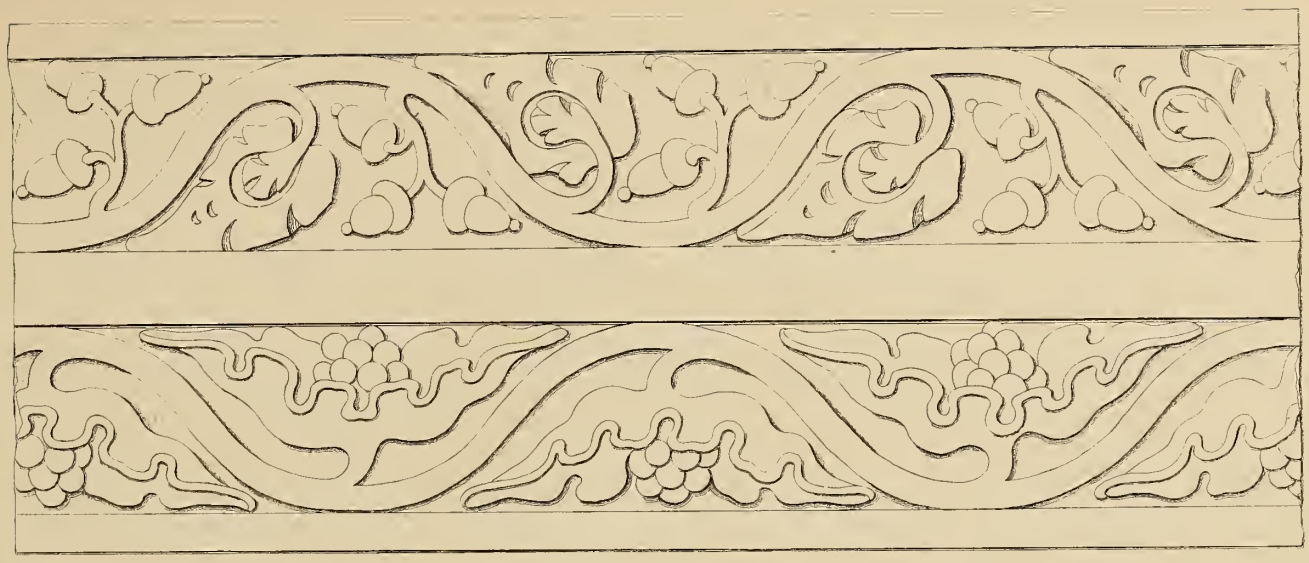


Date the end of the 17th Century

Centre Panel ¾ full size

Ornaments on the Box containing the Seal of the

Royal Hospital of St Catherine Regents Park



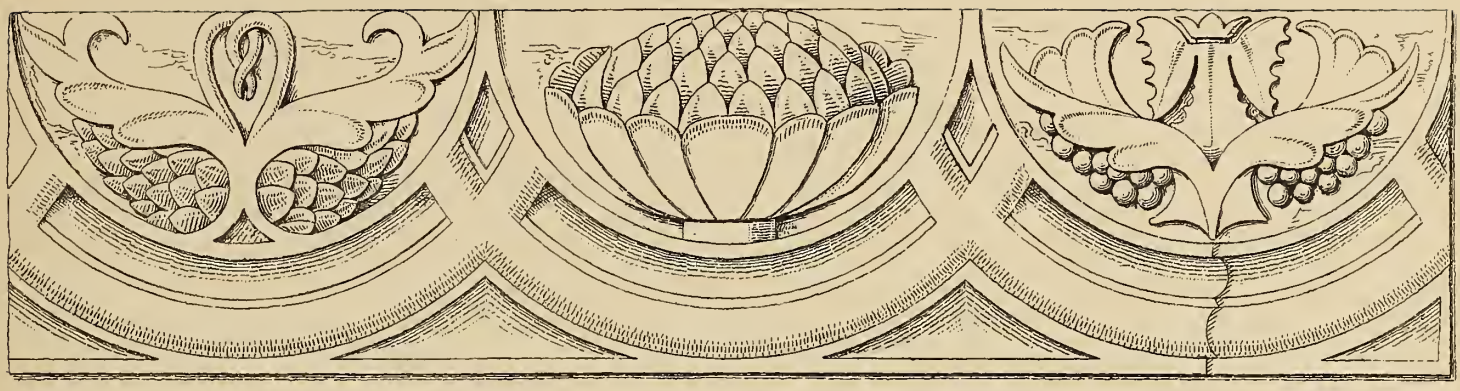
ORNAMENTS ON AN ANCIENT CHAIR,

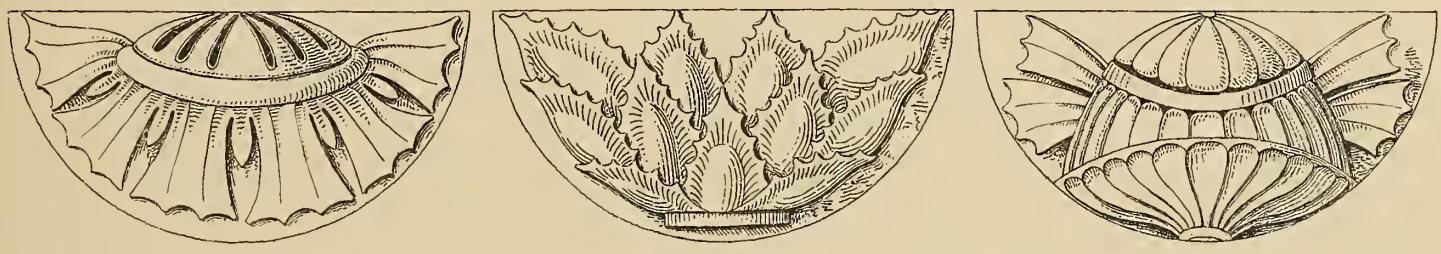
in S^{t} Mary's Hall, Coventry

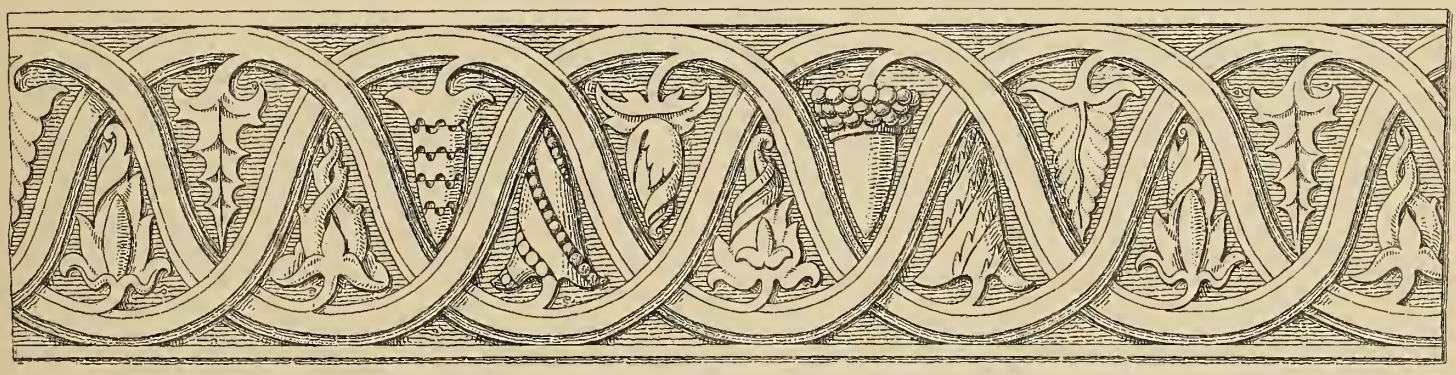
Date the latter part of the 15th Century

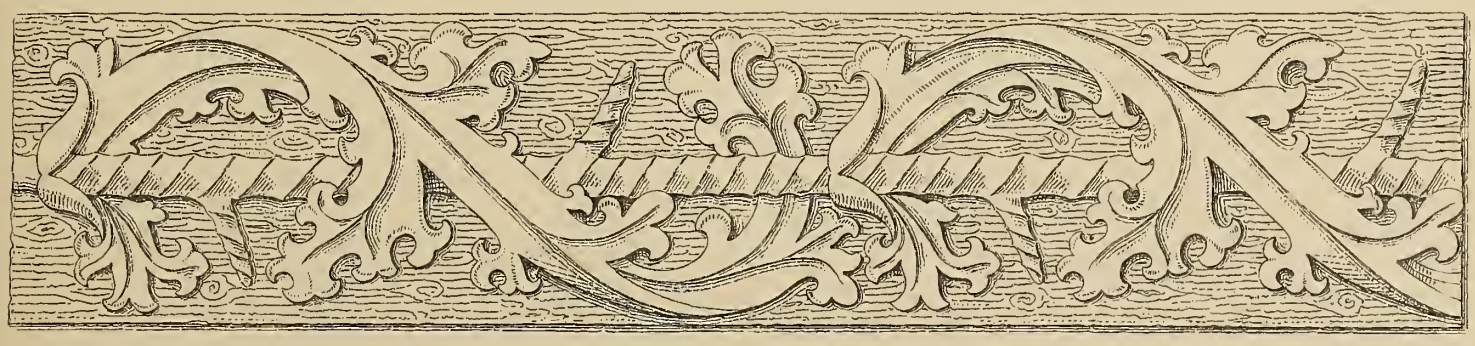
⅓ full size

Date the beginning of the 16th Century





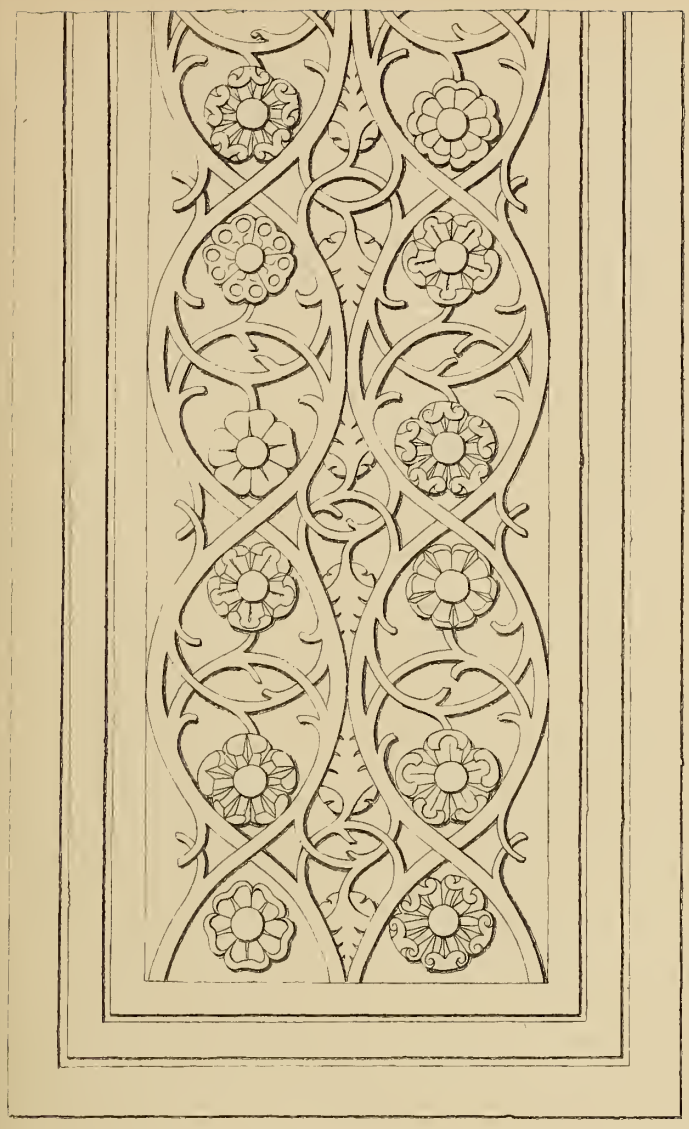


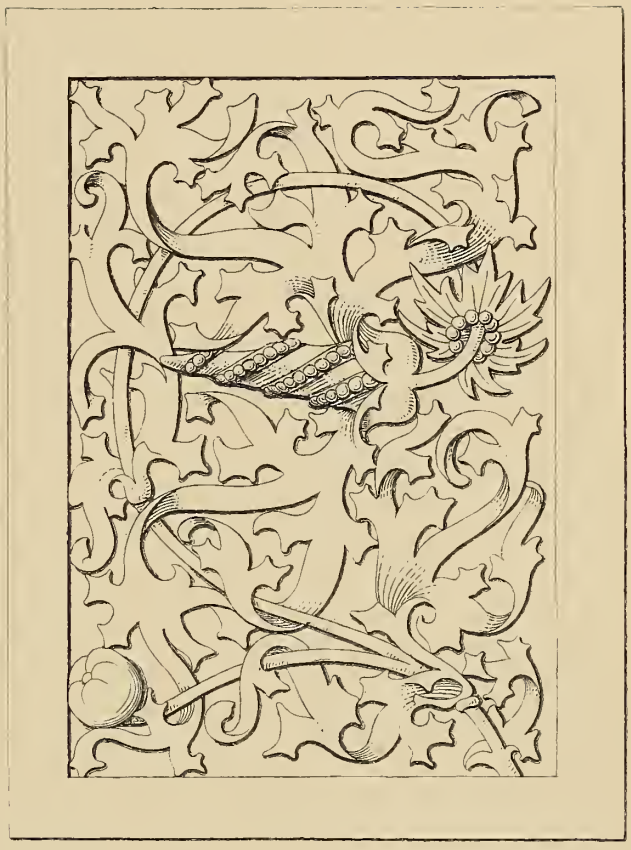


ORNAMENTS CARVED IN WOOD.

Nos 1 & 2 from Hildesheim

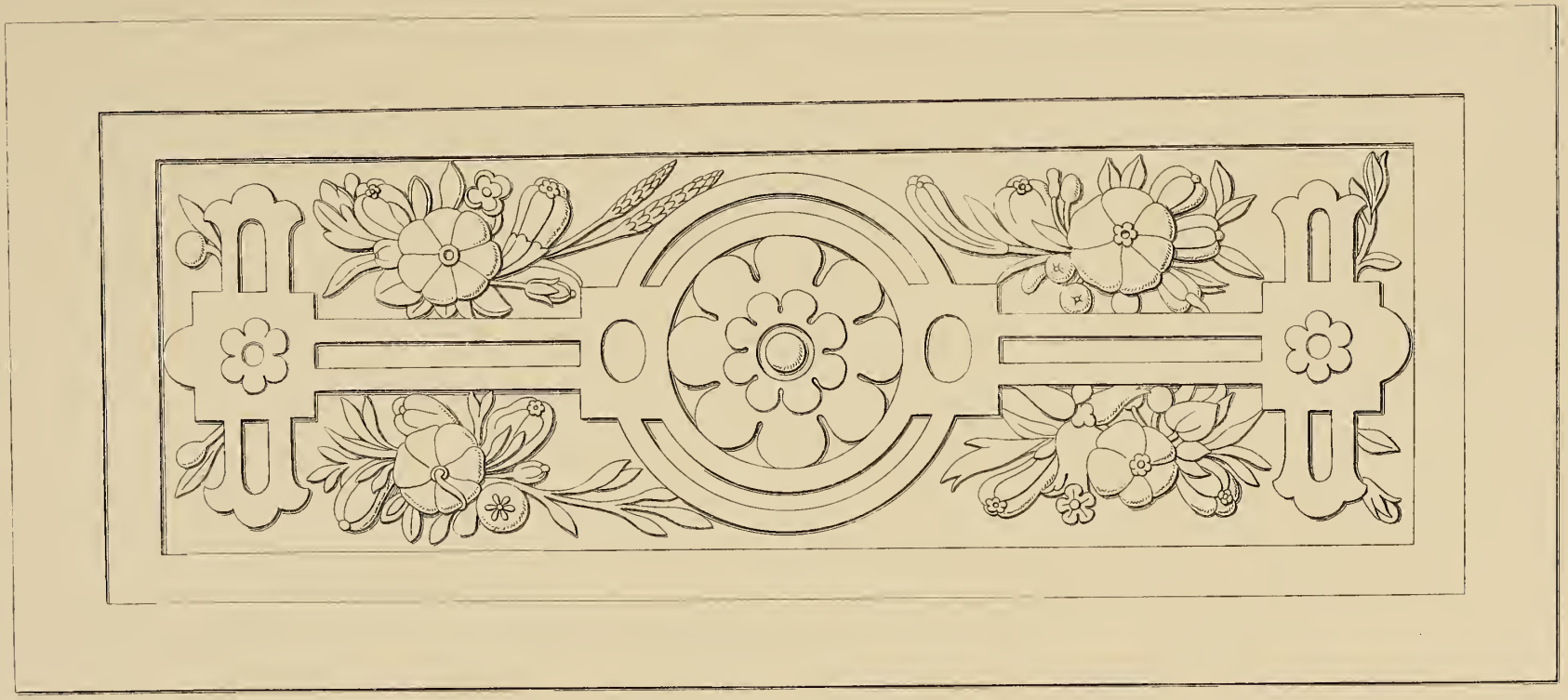
3 & 4 from Halberwedel

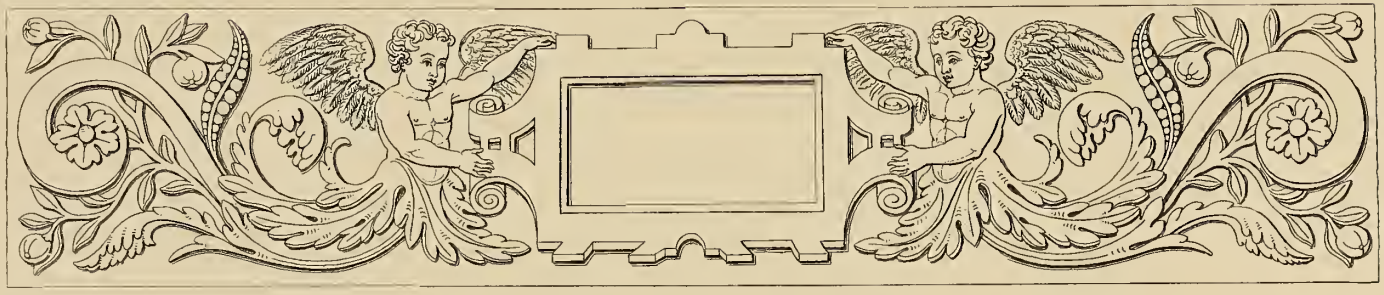




CARVINGS IN WOOD,

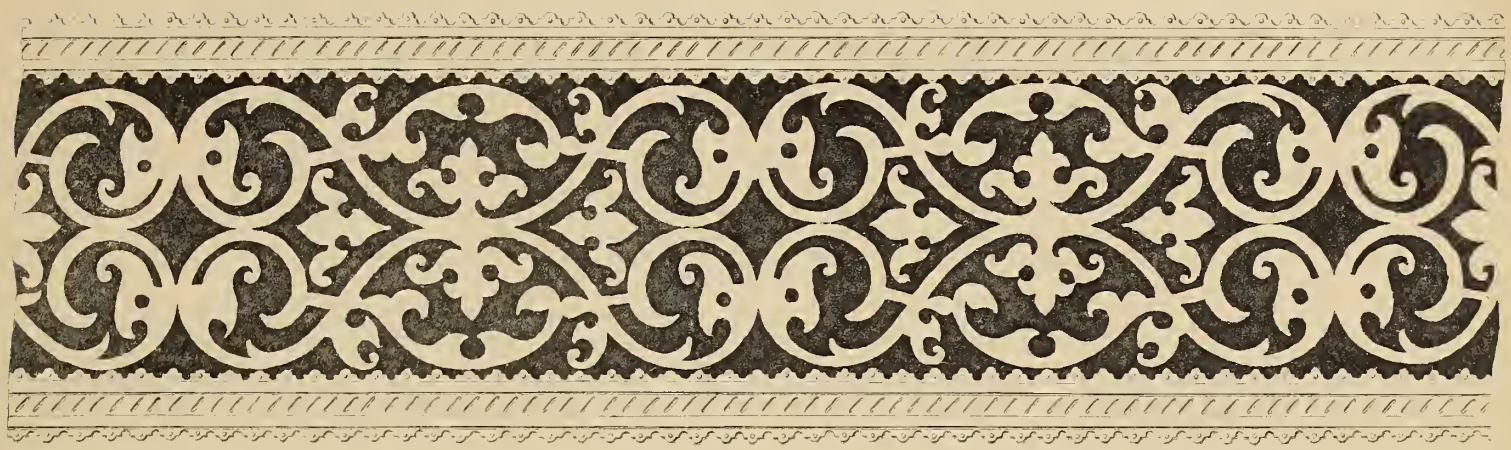
Date, the beginning of the 16th Century

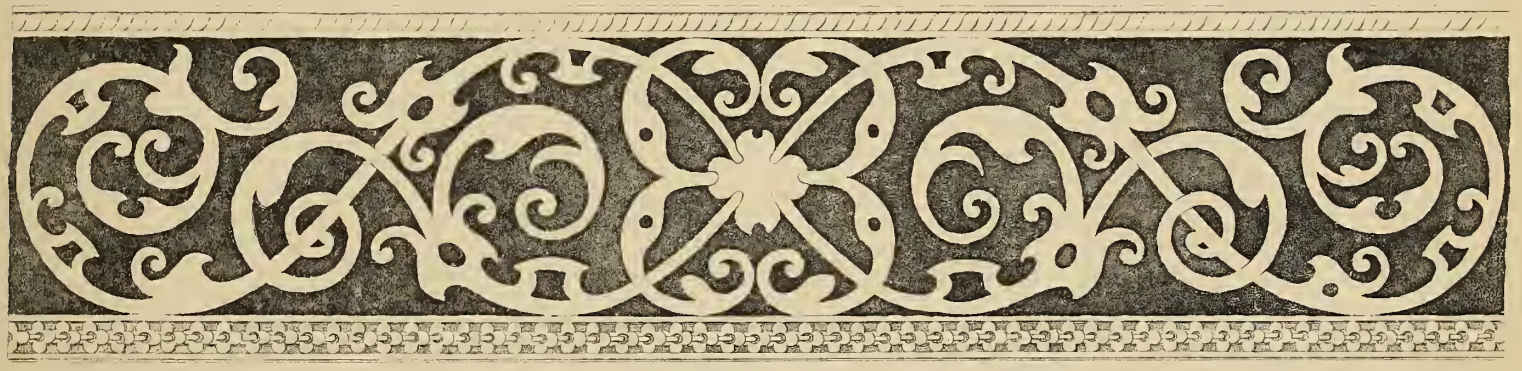




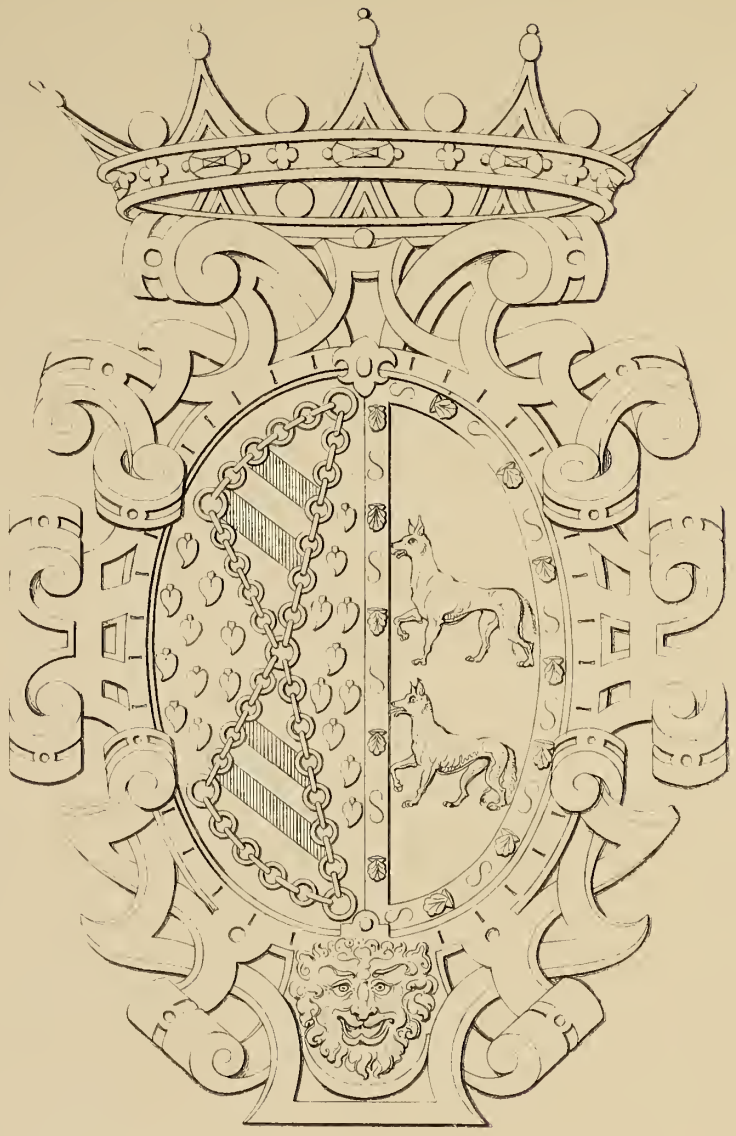
ORNAMENT

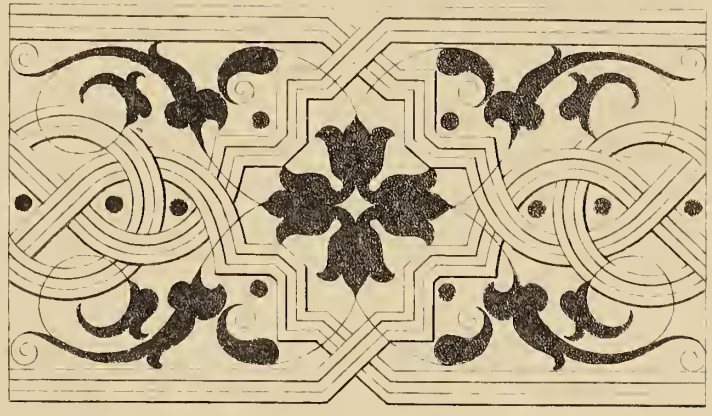
From the Palace at Heidelberg





N° 1 & 2 From the Monuments of Sophia & Mary
Daughters of James 1st who died in
N° 3 From the Monument of the Countess
Lady
All in Westminster





ORNAMENTS,

of the beginning of the 17th Century

Date the end of the 15th Century

HERALDIC PANELS.

In the poſſeſsion of Thoˢ Willement. F.S.A.

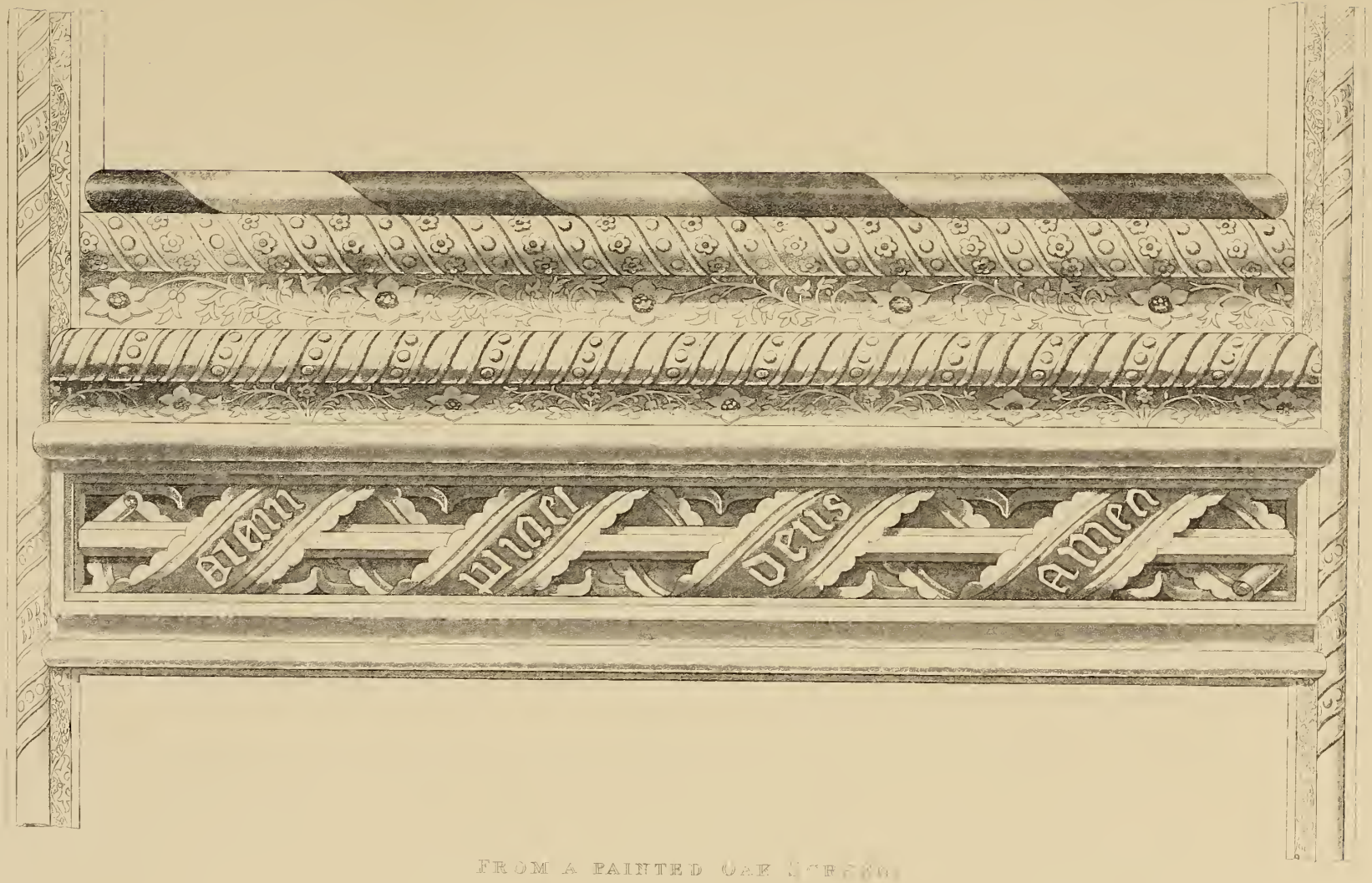
PANNELS IN MARBLE

From the Facade of the Certosa di Pavia

beginng of 16th Century

Date, 1472.

FROM AN EARLY GERMAN PICTURE.



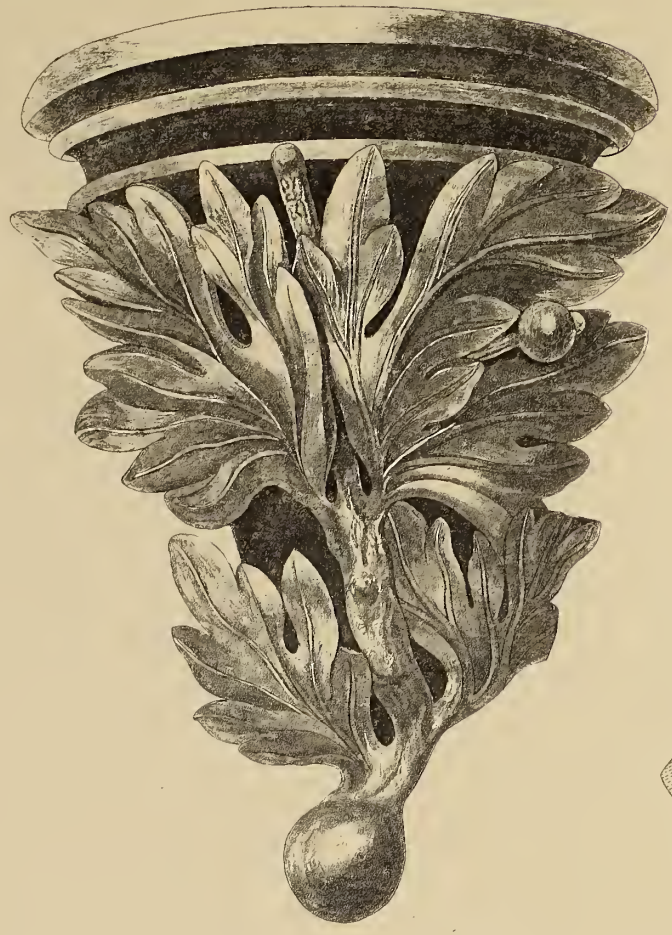
FROM A PAINTED OAK SCREEN

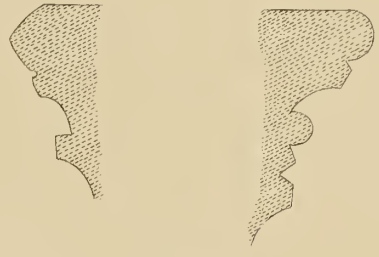
In Worstead Church, Norfolk

Date the beginning of the [illegible]

½ full size

Date the time of Edward 3rd





Sections of Mouldings

PENDANTS

From St Stephen's Chapel

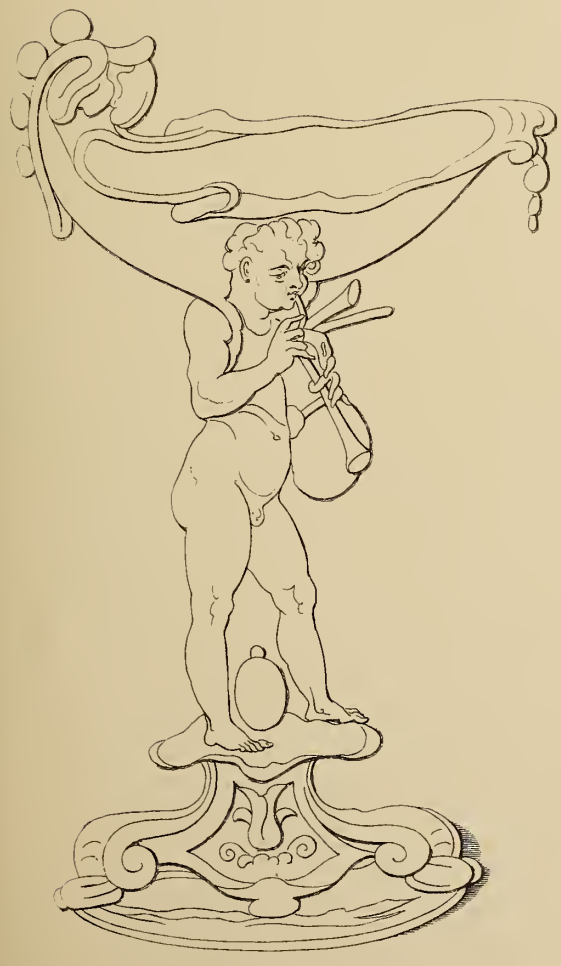
¾ full size.

Capital developed Royal Abbey of St Deny. 11th Century.

THREE SIDES OF A PILASTER,

In the Cloister of St Sauveur at Aix, in Provence

Date the 11th Century



DESIGNS FOR PLATE,

by Van Swol

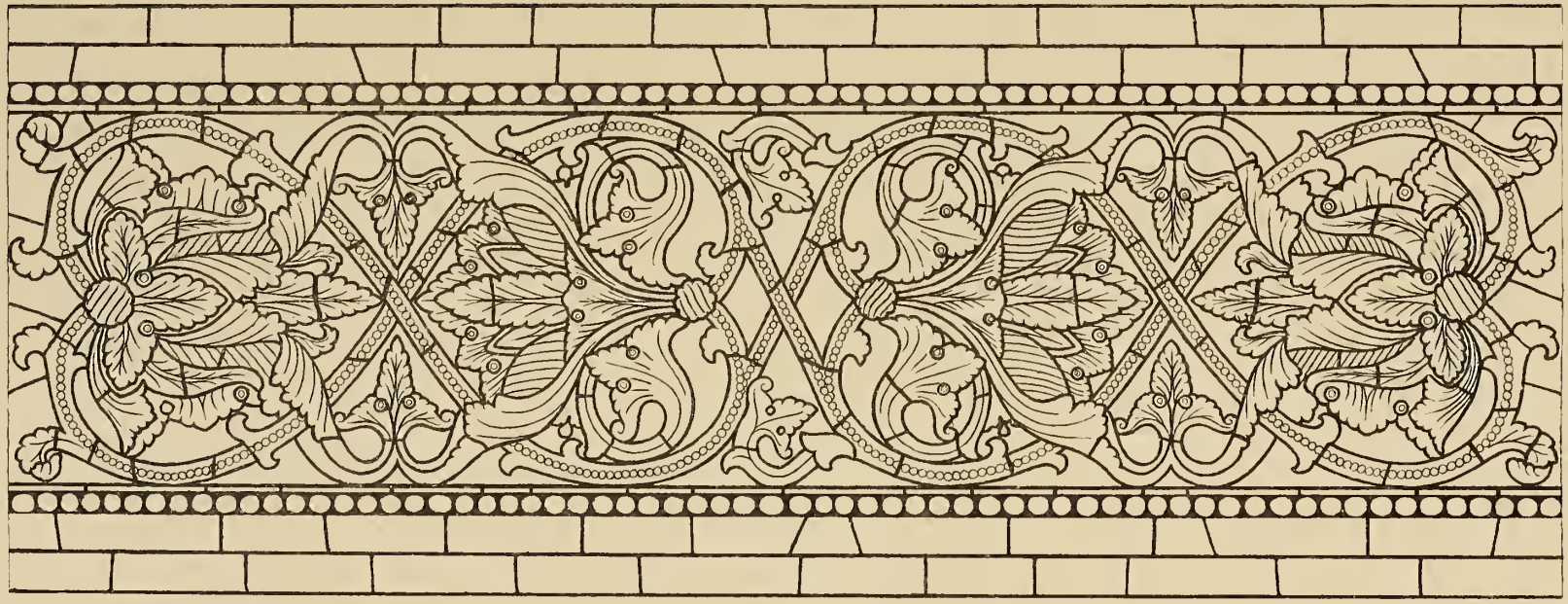
BORDER OF STAINED GLASS

In the Royal Abbey

of St Denys near Paris.

Date towards the

end of the 12th Century



STAINED GLASS

of the 12th Century

In the Poſſeſsion of T. Willement Esqr F S A

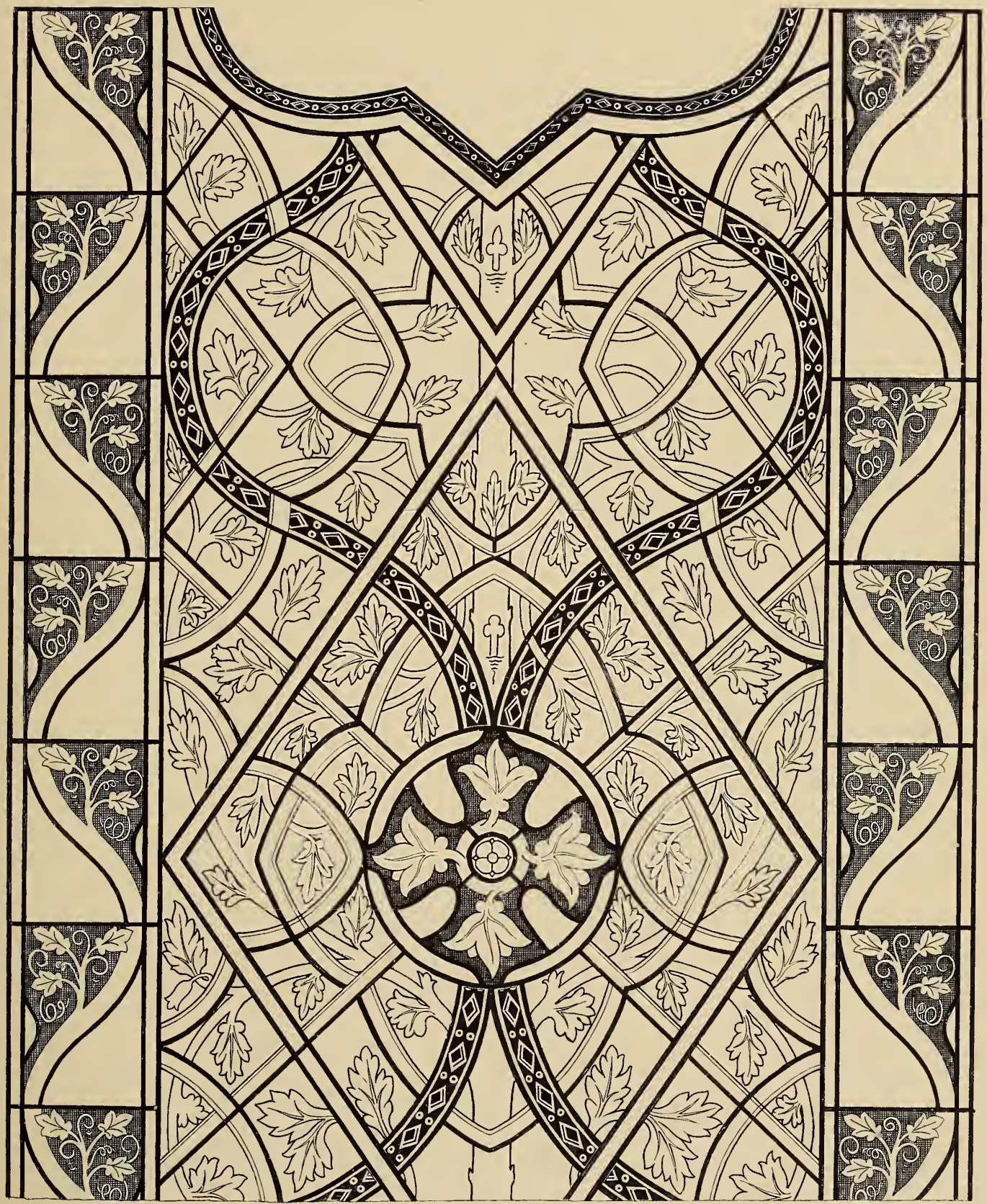
STAINED GLASS.

From Canterbury Cathedral.

Date the later part of the 12th Century

Date the latter part of the 12th Century

STAINED GLASS

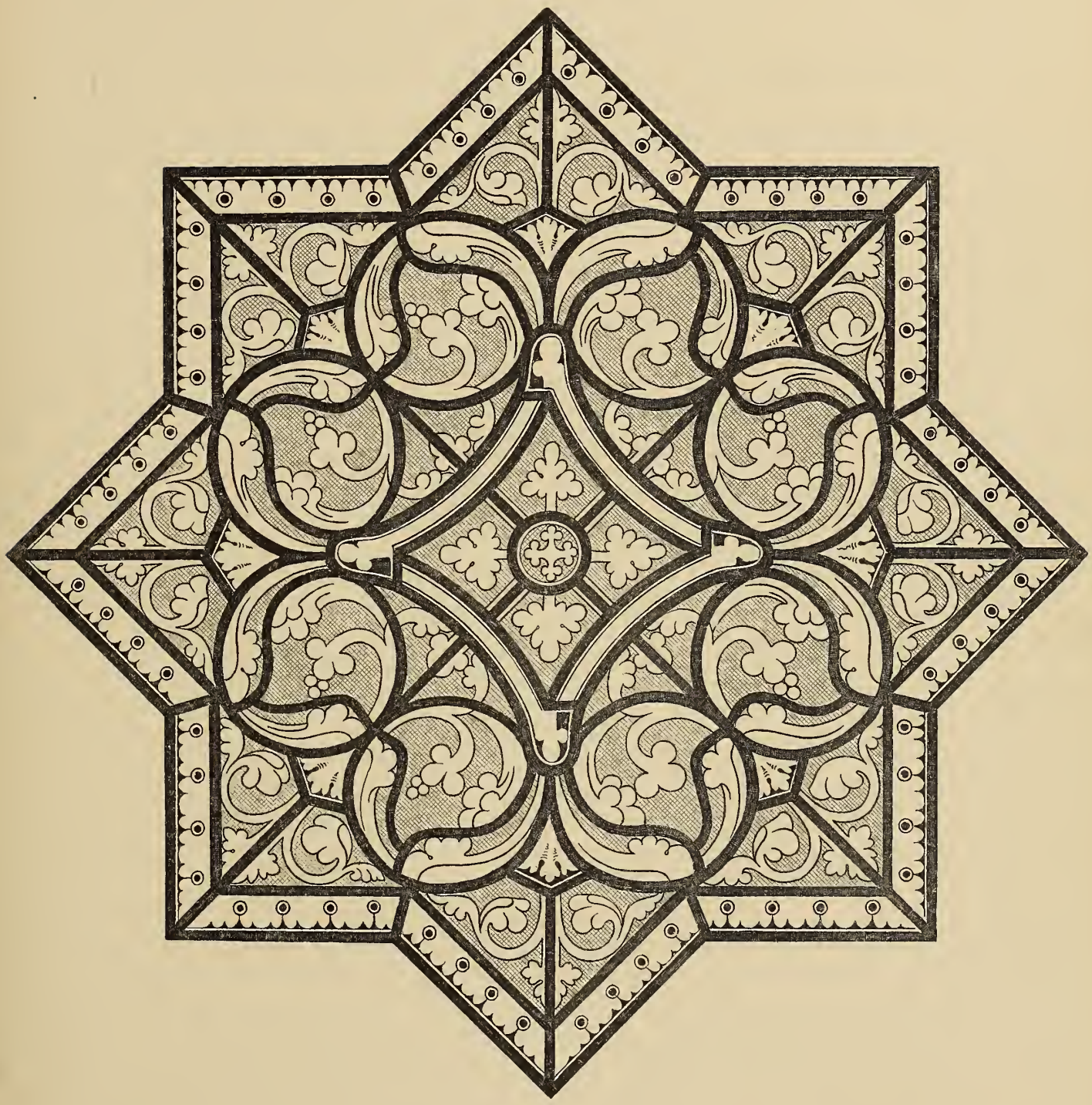


STAINED GLASS,

From the Chapter House of York Cathedral

⅛ full size.

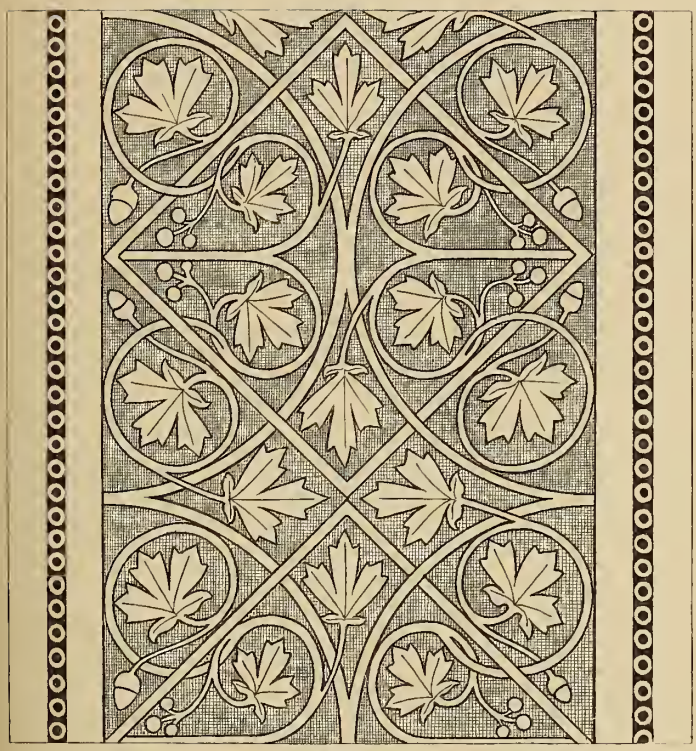
Date the beginning of the 14th Century



STAINED GLASS

From Southwell Church, Nottinghamshire

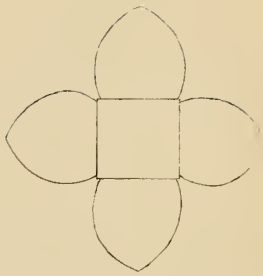
Date the latter part of the 14th Century.



STAINED GLASS

From the Church of Altenberg, near Cologne

Late the 15th Century.



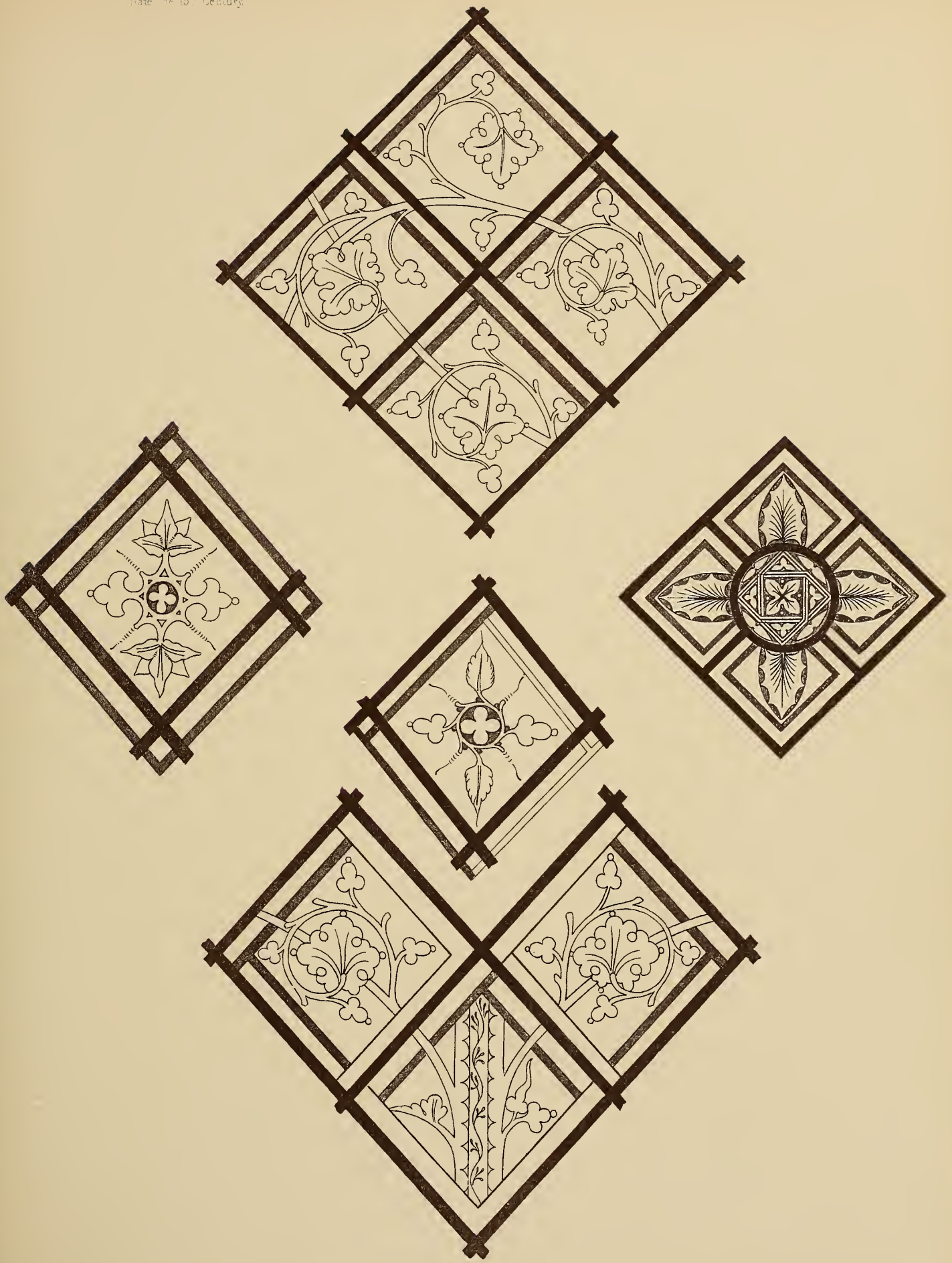
Plan of the Window.

STAINED GLASS,

From the Sacristy of the Cathedral of Chartres.

H. Shaw.

Date 3rd 15th Century.



STAINED GLASS.

From the entrance to the Sacristy of the Cathedral of Chartres.

H. Shaw

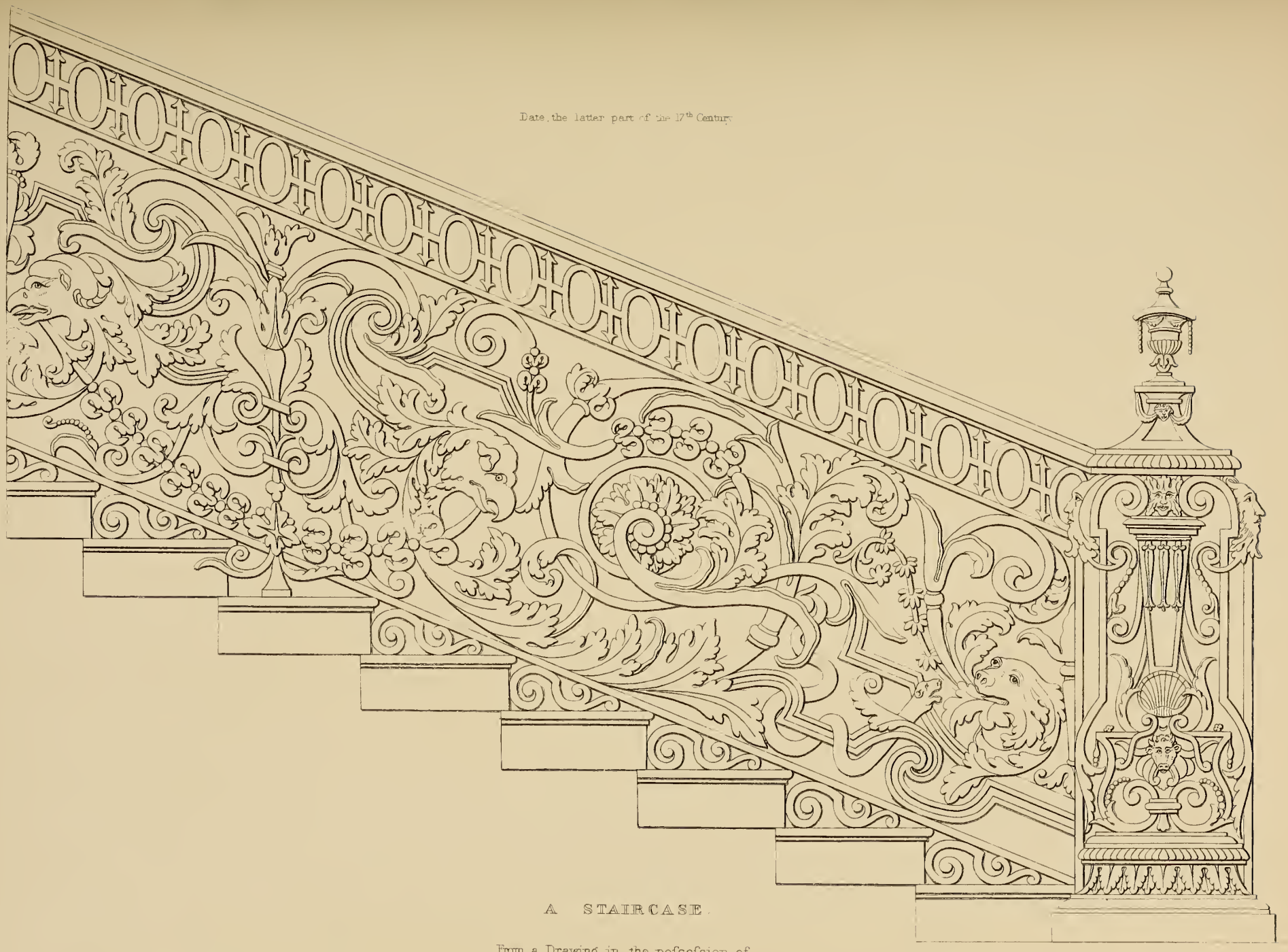
Date about the middle of 16th Century.

No. 1. Printed Stamped Cloth.

No. 2. A Design for Printed [illegible]

D. Smith

Date, the latter part of the 17th Century

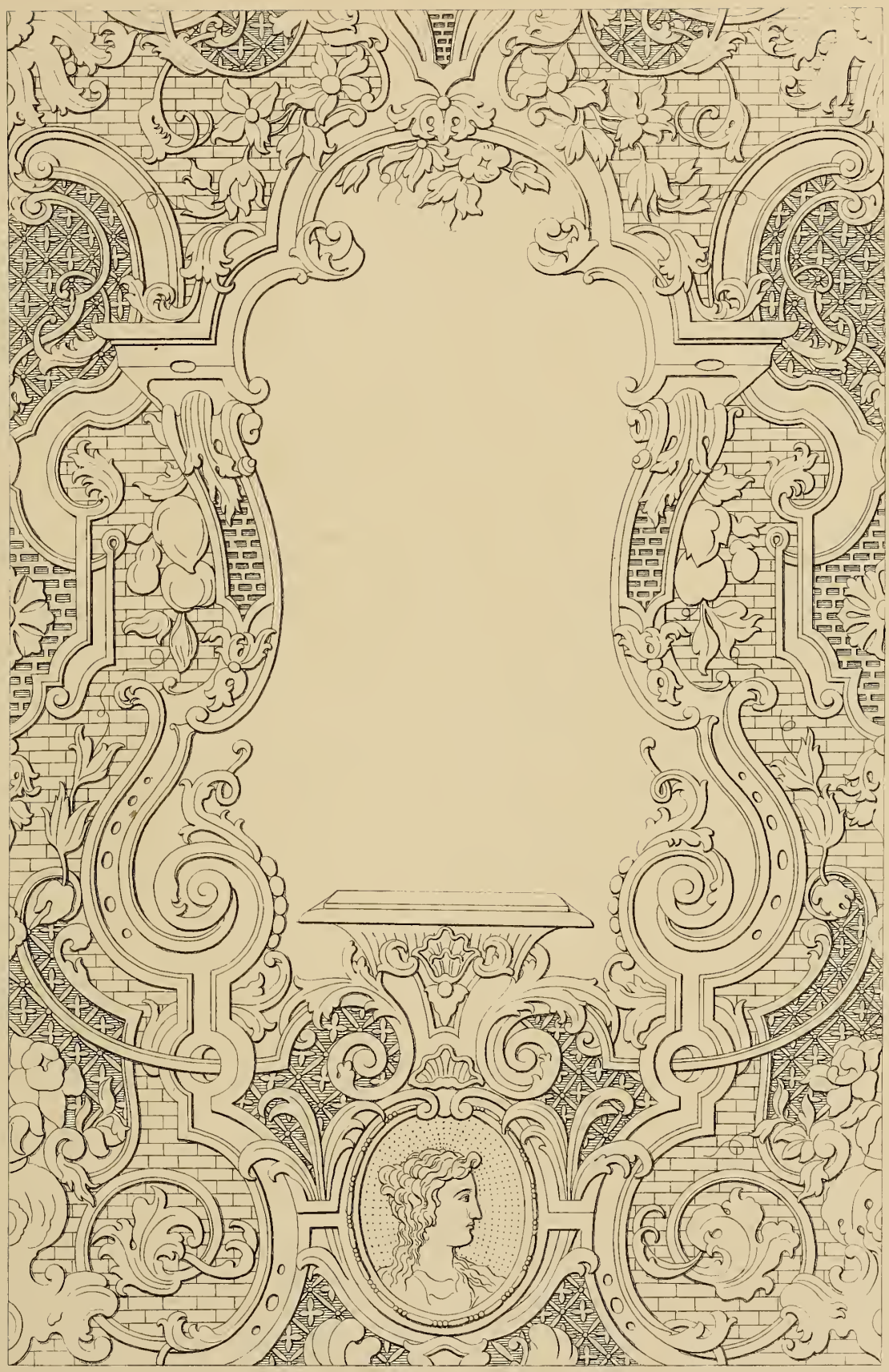


A STAIRCASE.

From a Drawing in the poſſeſsion of

C. J. Richardson Esq.e Arch.t

Date the latter part of the [illegible]th century.



A DESIGN FOR TAPESTRY,

From a Drawing in the poſsesſion of

C. J. Richardson Esqᵉ Archᵗ

Date, the 13th Century.

PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER.

ONE-THIRD FULL SIZE.

PAINTED TILES.

from Great Malvern Church Worcestershire

PAINTED TILES.

in Gt Malvern Church. Worcestershire

Date, the latter part of the 15th Century

GETTY CENTER LIBRARY
3 3125 00104 3385